Bonhams

Modern Native American Art and Jewelry

Los Angeles | August 29, 2024

Modern Native American Art and Jewelry

Los Angeles | Thursday, August 29, 2024 at 12pm

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
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SALE NUMBER

29502
Lots 1 - 236

AUCTION INFORMATION

Bonded pursuant to California Civil Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front & Rear Cover: Lot 27

PREVIEW

Tuesday, August 27, 12pm-5pm
Wednesday, August 28, 12pm-5pm
Thursday, August 29, 10am-12pm

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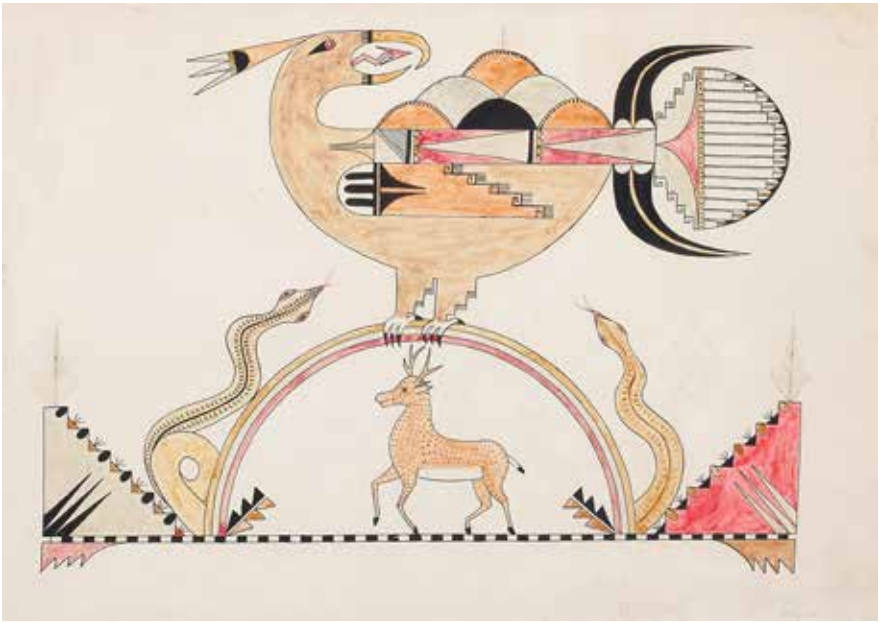
PROPERTY OF:

Property from the Dodge Family Collection, Santa Fe, NM
Property from the Daniel and Janet Hidding Collection
Property from a New Jersey Collection
Property of Northern California collector Ronald R. Collins
Property from the Estate of Norbert Richter
Property from the Estate of Howard Foote, New York, NY
Property from the Collection of Anne and Loren Kieve
Property from the James and Marlene Henerson Collection
Property from the Estate of Arnold and Lorlee Tenenba



1

2

1
MIGUEL MARTINEZ (JOSE MIGUEL MARTINEZ/JOE MARTINEZ/OQWA TU),
San Ildefonso Pueblo, (b. 1899-),* untitled, mixed media on paper under Plexiglas, depicting an eagle surmounting an arch enclosing a stag and flanked by a pair of snakes, signed lower right, *some fading*.
paper: height 14 1/2in, width 20 1/4in

$1,000 - 1,500

See Alexander, Hartley Burr, *Pueblo Indian Painting: 50 Reproductions of Watercolor Paintings by Indian Artists of the New Mexican Pueblos of San Ildefonso and Sia*, 1932, C. Szwedzicki, Nice, France, plate 45 for a reproduction of a painting by the artist featuring a similarly rendered eagle atop an Avanyu.

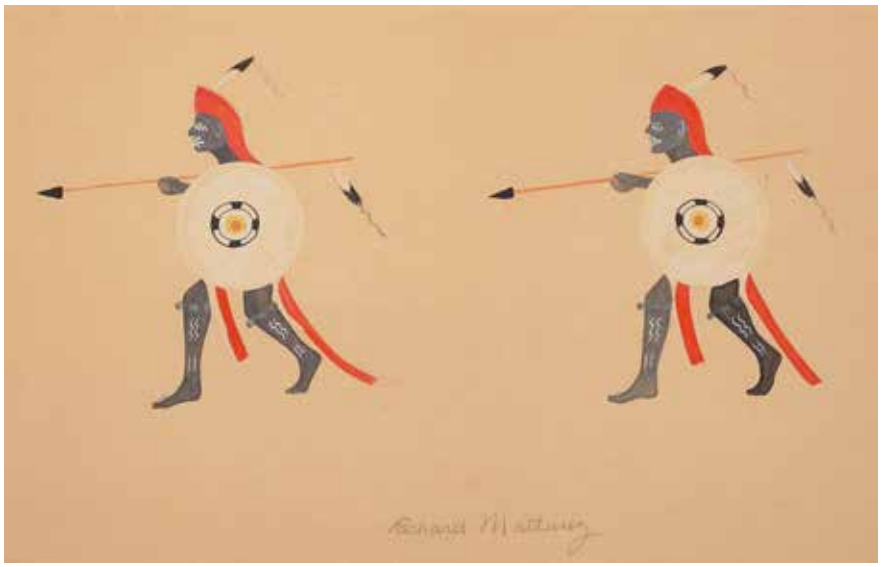
Provenance
Property from the Dodge Family Collection, Santa Fe, NM

2
RICHARD MARTINEZ (OPA MU NU)
San Ildefonso Pueblo, (1904-1987), untitled, figure with bow, pencil and gouache on paper, signed lower center, inscribed verso: 5054, *unframed*.
paper: height 12 1/2in, width 19 7/8in

$1,500 - 2,500

See Brody, J.J., Indian Painters & White Patrons, 1971, University of New Mexico Press, Albuquerque, NM, pp. 98-99, for a brief discussion of the transition from the earlier San Ildefonso representational style and the shift towards more abstract rendering that began in the early 1920s. Discussing another illustrated work by the artist, the author comments on the “strong lines and bold arbitrary flat color fields” employed by the artist; “although the subject matter is explicit and descriptive, the realistic elements are overwhelmed by the decorative ones.”

Provenance
Property from the Dodge Family Collection, Santa Fe, NM



3

4

3
RICHARD MARTINEZ (OPA MU NU)
San Ildefonso Pueblo, (1904-1987), untitled, depicting a pair of figures with lances and shields, ink and gouache on paper framed under glass, signed lower center, *creases to the paper*.
sight: height 10 1/4in, width 16 3/8in

$1,500 - 2,500

Provenance
Property from the Dodge Family Collection, Santa Fe, NM

4
AWA TSIREH (ALFONSO ROYBAL)
San Ildefonso Pueblo, (1898-1955), untitled, depicting a pair of deer dancers, ink and gouache on paper framed under glass, signed lower right.
sight: height 7in, width 11 3/4in

$1,200 - 1,800

Provenance
Property from the Dodge Family Collection, Santa Fe, NM

PROPERTY OF ANOTHER OWNER

5
GERALD NAILOR, SR.
Diné (Navajo), (1917-1952), "The Turquoise Woman and the White Shell Woman on their trip to Mount Taylor," 1950, gouache on paper, signed and dated lower right, titled in pencil verso, *unframed*.
paper: height 15in, width 13in

$4,000 - 6,000

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION

6
QUINCY TAHOMA
Diné (Navajo), (1921-1956), untitled, 1956, depicting a horse and rider startled by a skunk, gouache on board framed under glass, signed and dated lower right.
sight: height 14 3/8in, width 9 1/2in

$1,000 - 1,500

Provenance
sold: Bonhams and Butterfields, San Francisco, CA, *Native American and Pre-Columbian Art*, December 3, 2007, sale 15419, lot 4015
Daniel and Janet Hidding Collection, acquired from the above

PROPERTY FROM A NEW JERSEY COLLECTION
LOTS 7 – 12

7
RICK BARTOW
Wiyot, (1946-2016), "Red Crow Blue Sky," 2011, acrylic on Gessobord, signed and dated lower left, signed again and titled verso, *unframed*
height 12in, width 9in

$2,000 - 4,000

Provenance
Property from a New Jersey Collection

6

7

8
RICK BARTOW
Wiyot, (1946-2016), a handmade book of drypoint etchings and original works on handmade paper through association with Paper Nao in Tokyo; the cover featuring a watercolor self-portrait on found paper, the interior including 34 drypoint etchings, most hand-colored by the artist, including: "From Japan," 2000, artist's proof; "For Horst," 1998, test proof (assumed, not numbered); "Conical Cap," 1998, test proof; "Night Hawk," 2000, artist's proof; untitled (hawk), artist's proof; "Otsu-e," 1999, test proof; "Little Hawk on a Rock," 2000, artist's proof; "For Klimt," 2000, artist's proof; "Mad Dog," 2000, artist's proof; "Story," 2000, artist's proof; "Eagle Portrait, 2000, artist's proof; "Sueño Ginka," 2001, artist's proof; "Plagl," 2000, artist's proof 3; "Self 00," 2000, artist's proof; Untitled (face in profile), edition 2 of 3; "Nach Hopper," 2001, artist's proof, *with a diagonal crease in paper*; untitled (self portrait with one eye), edition 1 of 2; "Paper Nao," 1998, artist's proof; "Death and the Maiden," version in red ink, artist's proof three; "Cicada and Bird," 1998, artist's proof two; "Little Bird," 1998, edition 1 of 10; "Cicada," 1998, artist's proof two; "Night," 2000, artist's proof; "Little Dancer," 2000, printer's proof; "Hypnotist," 1998, artist's proof; "Strong Spirit," 2000, artist's proof; "Be Still," 2000, artist's proof, *reduced in size*; "Grace Dignity Hope," 2001, artist's proof; "For J & J & J," 2000, artist's proof; "Nude (Little Queenie for BM)," 1998, artist's proof; "Selbstbildnis," 2000, artist's proof; "For Hyacinth," 2000, artist's proof; "No More Sleep," 1999, test proof; "Sei," 1998, artist's proof; "Sei," 1998, test proof; "Little Hawk," 2000, artist's proof; "Little Bird," 1998, test proof with artist's inscribed notations/edits; "Eros," 2000, proof (inscribed X/P); "Uhn," 2000, artist's proof; "Me & Spegi," 2000, artist's proof; "Selbst," 1998, test proof; "Little Dancer," 2000, artist's proof on thank-you note; "Looking Left," 2000, artist's proof; "Crazy Crow," 2000, artist's proof; "Woman and Box," 1998, artist's proof three; "Toshiaki," 1998, artist's proof; untitled (female nude), test proof; "Gathering," 1998, artist's proof two; "Scream," 2001, test proof; "Female Self," 2001, test proof; "Lily-Karla," 2003, test proof; untitled (mask and eye), edition 2 of 4 *yellowish discoloration to paper*; and untitled (mask and face in profile), edition 1 of 2; together with two mixed media works, including an abstract composition on envelope and a floral still life on partial manila envelope; and one photomechanical reproduction, "Eagle Spirit," 1998, inscribed with printer's notes; with a Paper Nao print on the interior of the back cover reading: "A Happy New Year / 2001 is a year of a snake / 2001 - 1 - 1 / Paper Nao, each work signed and variously numbered/inscribed, signed multiple times on the front cover.
overall: height 17in, width 12in

$15,000 - 20,000

Provenance
Property from a New Jersey Collection

Literature
See Hartz, Jill and Knapp, Danielle M., Eds., *Rick Bartow: Things You Know But Cannot Explain*, 2015, Jordan Schnitzer Museum of Art, Eugene, OR, for a discussion of the artist and his artistic process. As outlined in Knapp's thematic guide to the *Things You Know But Cannot Explain* exhibition, the artist traveled to Japan in 1998. While there, he began experimenting with the process of making drypoint etchings on Plexiglas: "The prints' smaller scale might seem, at first, unexpected in a body of work that includes much grander visual expressions; but in Bartow's hands, the smaller, more tightly composed works carry the same emotional weight and vitality as his large works on canvas and paper... He [made] three trips to Japan, each in a different season - spring, summer, and fall - and to this day, Bartow regularly orders Japanese papers from Naoaki Sakamoto's specialty shop, Paper Nao, in Tokyo."

9

10

11

12

9
RICK BARTOW
Wiyot, (1946-2016), "Big Otsu-e," 1998, graphite and pastel on paper, signed and dated lower left, titled verso and numbered verso: 706, *unframed*.
paper: height 44in, width 30 1/4in

$4,000 - 6,000

Otsu-e translates to "pictures from Otsu", a Japanese folk-art style originating in the 17th century that was originally marketed to travelers passing through the busy crossroads of Otsu, near Kyoto.

Provenance
Property from a New Jersey Collection

10
RICK BARTOW
Wiyot, (1946-2016), "Deer Spirit Song," 1998, graphite and pastel on paper, signed and dated lower left, titled verso and numbered: 728, *unframed*.
paper: height 44in, width 30 1/2in

$3,000 - 5,000

Provenance
Property from a New Jersey Collection

11
RICK BARTOW
Wiyot, (1946-2016), "Peregrine," 2010, watercolor on paper, signed and dated lower left, titled along the upper edge, *unframed*
paper: height 15 3/4in, width 12in

$1,000 - 2,000

Provenance
Property from a New Jersey Collection

12
RICK BARTOW
Wiyot, (1946-2016), Untitled (bird), 2010, mixed media on paper, signed and dated lower left, *unframed.*
paper: height 12in, width 15 3/8in

$800 - 1,200

Provenance
Property from a New Jersey Collection

13

PROPERTY OF ANOTHER OWNER

13
RICK BARTOW
Wiyot, (1946-2016), "Coyote Has Her Say," 1987, pastel and graphite on paper, signed and dated lower left, titled verso, *unframed*.
paper: height 40in, width 26in

$4,000 - 6,000

Provenance
Jamison Thomas Gallery, Portland, OR
Private Collection, acquired from the above in 1989
Gifted to the present owner

PROPERTY OF A DISTINGUISHED COLLECTOR
LOTS 14 – 16

14
EARL BISS, JR.
Crow, (1947-1998), "Embarking on an Evening Pursuit," 1989, monotype on paper, titled lower center, signed and dated lower right, inscribed lower left, *unframed*.
paper: height 22 1/4in, width 29 3/4in

$600 - 900

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

15
EARL BISS, JR.
Crow, (1947-1998), "Images of a Dark Journey," 1989, monotype on paper, titled lower center, signed and dated lower right, inscribed lower left, *unframed*.
paper: height 29 3/4in x 22in

$600 - 900

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

14

15

16
EARL BISS, JR.
Crow, (1947-1998), "Warriors on the Storm," 1980, oil on canvas, signed upper right, titled and dated verso.
height 62in, width 83 1/2in

$20,000 - 40,000

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

17

18

PROPERTY OF NORTHERN CALIFORNIA COLLECTOR RONALD R. COLLINS
LOTS 17 – 19

17
DARREN VIGIL GRAY
Jicarilla Apache, (b. 1959), "Untitled I," acrylic on paper framed under glass, signed upper left, titled and inscribed on a swing tag verso.
paper: height 26in, width 21 1/2in

$1,200 - 1,800

Provenance
Property of Northern California collector Ronald R. Collins

18
DARREN VIGIL GRAY
Jicarilla Apache, (b. 1959), "Untitled II," acrylic on paper framed under glass, signed lower right, titled and inscribed on a swing tag verso.
paper: height 24 1/2in, width 22in

$1,200 - 1,800

Provenance
Property of Northern California collector Ronald R. Collins

19
FRANK BUFFALO HYDE
Onondaga, (b. 1974), "Undiscovered Country," 2006, mixed media on canvas, signed, inscribed, titled and dated verso.
height 32in, width 32in

$800 - 1,200

Provenance
Property of Northern California collector Ronald R. Collins

PROPERTY OF VARIOUS OWNERS, LOTS 20 – 23

20
GREGORY LOMAYESVA
Hispanic/Hopi, (b. 1971), untitled (Mudhead katsinam), acrylic on canvas, signed lower center.
height 40in, width 40in

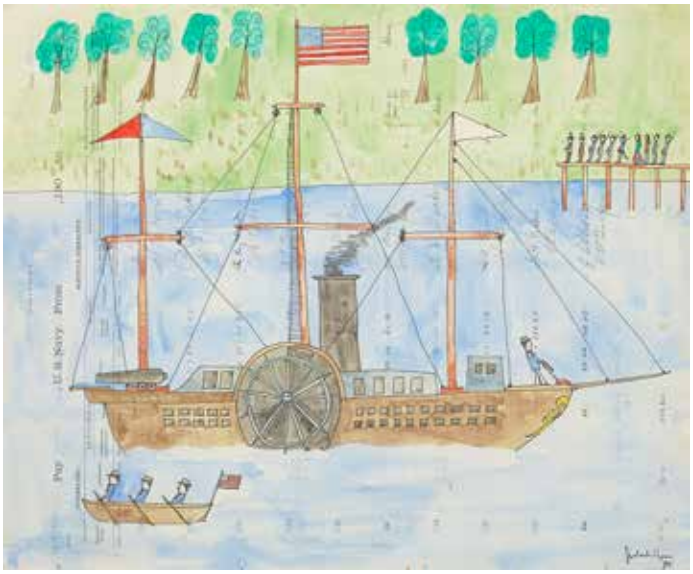
$800 - 1,200

21
MICHAEL HORSE
Yaqui/Mescalero Apache/Zuni, (b. 1951), untitled (Navy ship), watercolor and ink on ledger paper framed under glass, signed lower right.
paper: height 14in, width 17in

$600 - 900

19

20



21

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23

24

22
BEN NELSON (AHN HIA OHM)
Diné (Navajo)/Kiowa/Taos Pueblo, (b. 1982), three works: "The Horse Thief," "She Feeds Her Friend," and "He Returns Alone," each: 1995, watercolor on paper framed under Plexiglas, signed and dated lower right, titled on a label retained verso.
each approximately: sight: 3 7/8in x 7 3/4in

$600 - 900

23
DIANE O'LEARY (OPECHE-NAH-SE)
Irish/Comanche, (1935-2013), "Sun Singer," 1990, gouache on illustration board, *unframed*, signed and dated lower left: OLeary, titled by repute.
height 30in, width 22in

$700 - 1,000

Provenance
Property of a Pacific Northwest Collector

PROPERTY FROM THE ESTATE OF NORBERT RICHTER

24
DAN NAMINGHA
Hopi/Tewa, (b. 1950), "Passage XVIII," 2001, acrylic on canvas, signed lower right, titled, dated and signed again verso.
height 48in, width 48in

$4,000 - 6,000

Provenance

ex-Vanier Gallery, Scottsdale, AZ
Niman Fine Art, Santa Fe, NM; retains gallery label on the stretcher bar verso
Property from the Estate of Norbert Richter

25

26

PROPERTY FROM THE ESTATE OF HOWARD FOOTE, NEW YORK, NY
LOTS 25 - 26

25
DAN NAMINGHA
Hopi-Tewa, (b. 1950), "Butterfly Maiden," 2002, acrylic on canvas, signed lower left, inscribed, dated and signed again verso.
height 36 1/8in, width 36 1/8in

$2,000 - 4,000

Provenance
J. Cacciola Gallery, New York City
The Estate of Howard Foote, New York, NY, acquired from the above in 2002

26
DAN NAMINGHA
Hopi-Tewa, (b. 1950), "Dream State Image #23," 1998, acrylic on canvas, signed lower left, inscribed, dated and signed again verso.
height 20in, width 20in

$1,500 - 2,500

Provenance
J. Cacciola Gallery, New York City
The Estate of Howard Foote, New York, NY, acquired from the above in 2000

PROPERTY OF NORTHERN CALIFORNIA COLLECTOR RONALD R. COLLINS
LOTS 27 - 31

27
STAN NATCHEZ
Shoshone/Tataviam, (b. 1954), "Guernica to Wounded Knee," acrylic on canvas, signed lower left, *rip to extreme right center of canvas corresponding with a with a break through right outer stretcher*.
height 66in, width 98in

$3,000 - 5,000

The artist has executed several variations upon this theme, including a monumental mural "Guernica to San Fernando," completed in 2023, which incorporates reflections on his life experience growing up in the City of San Fernando and the issues impacting the Fernandeño Tataviam Band of Mission Indians; another work on canvas similar to the present lot is in the collection of the Museum of Fine Arts, Boston (accession number 2012.1020; https://collections.mfa.org/objects/566464), gifted to that institution by Ronald R. Collins in 2012.

Provenance
Property of Northern California collector Ronald R. Collins

28
STAN NATCHEZ
Shoshone/Tataviam, (b. 1954), untitled mixed media composition on canvas depicting Crow (Apsáalooke) chief Medicine Crow (Peelatchi-waaxpáash) in quadruplicate, signed lower right: Natchez.
height 72in, width 60in

$1,500 - 2,500

Provenance
Property of Northern California collector Ronald R. Collins

27

28

29

31

SILVER CERTIFICATE
THIS CERTIFIES THAT THERE HAVE BEEN
DEPOSITED IN THE TREASURY OF THE
UNITED STATES
OF AMERICA
5
FIVE
77294
SILVER CERTIFICATE

30

32

29
STAN NATCHEZ
Shoshone/Tataviam, (b. 1954), untitled, depicting a rider on horseback, mixed media on giclée canvas, signed lower right, signed again verso.
height 32in, width 25 3/4in

$600 - 900

Provenance
Property of Northern California collector Ronald R. Collins

30
STAN NATCHEZ
Shoshone/Tataviam, (b. 1954), untitled, mixed media on giclée canvas, signed lower left.
height 24in, width 28in

$400 - 600

Provenance
Property of Northern California collector Ronald R. Collins

31
BEATIEN YAZZ
Diné (Navajo), (1928-2012), untitled, dancer with feather fans, gouache on paper framed under glass, signed lower right.
sight: height 18in, width 14 3/4in

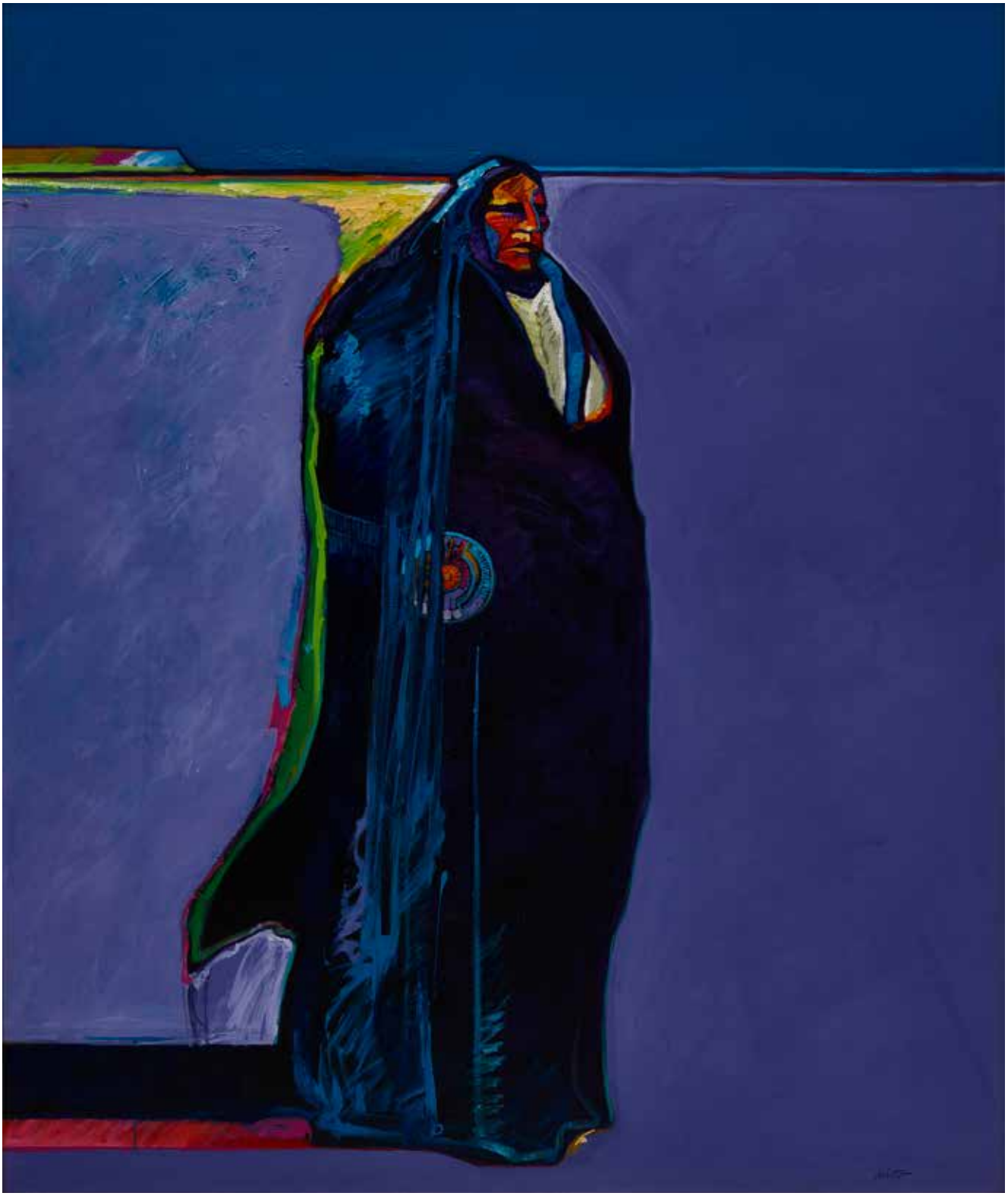
$700 - 1,000

Provenance
Property of Northern California collector Ronald R. Collins

PROPERTY OF VARIOUS OWNERS
LOTS 32 – 36

32
VELOY VIGIL
Pueblo/Plains, (1931-1997), riders on horseback, acrylic on canvas, signed lower right, titled along the upper fold over edge (title presently obscured by the frame).
height 48in, width 60in

$1,500 - 2,500



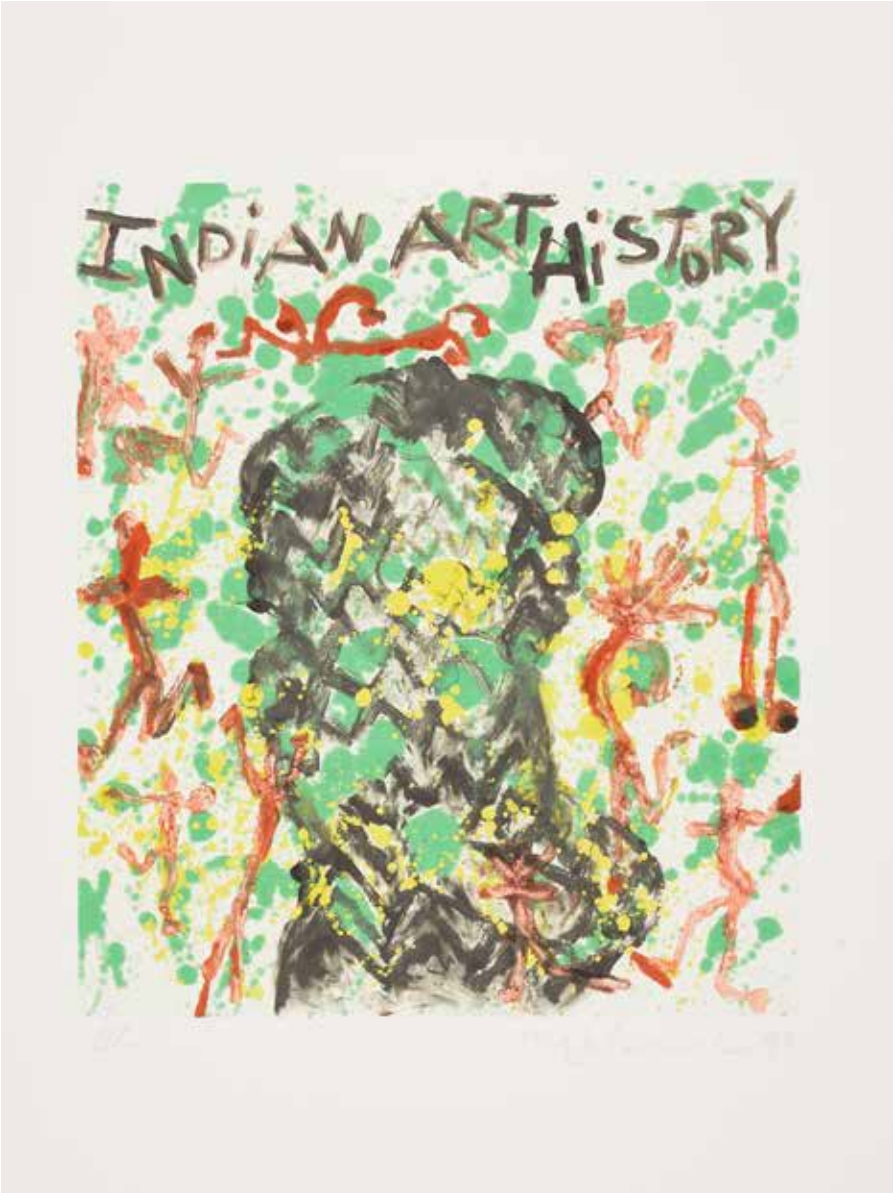
33
JOHN NIETO
Hispanic/Mescalero/Apache/Diné (Navajo), (1936-2018), "Shrouded Indian," 1984, acrylic on canvas, signed lower right: Nieto.
height 72in, width 60in

$30,000 - 50,000

Provenance
Purchased in 1988 from Ventana Fine Art, Santa Fe, NM

34

35



36

34
JOHN NIETO
Hispanic/Mescalero/Apache/Diné (Navajo), (1936-2018), "Alpha," 2007, acrylic on canvas, signed lower left, titled, dated, and signed again on the fold-over edge verso.
height 40in, width 44in

$15,000 - 25,000

35
JOHN NIETO
Hispanic/Mescalero Apache/Diné (Navajo), (1936-2018), "Hopi Weaver," 1986, acrylic on canvas, signed lower right, titled, dated and signed again on the fold-over edge verso.
height 44in, width 40in

$10,000 - 15,000

36
JAUNE QUICK-TO-SEE-SMITH
Salish/French-Cree/Shoshone, (b. 1940), "Indian Art History," 1993, monotype in colors on Rives BFK sheet, edition three of six variants, signed lower right, numbered lower left, *unframed*.
image: height 21in, width 18in; sheet: height 30in, width 22 1/2in

$3,000 - 5,000

Published by Smith College, Northampton, Massachusetts; printed by Maurice Sanchez (of Derriere L'Etoile Studios, New York, New York) for Smith College

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE
LOTS 37 – 40

37
FRITZ SCHOLDER
Luiseño, (1937-2005), "Dark Indian," circa 1970, oil on canvas, signed lower right.
height 30in, width 23in

$50,000 - 80,000

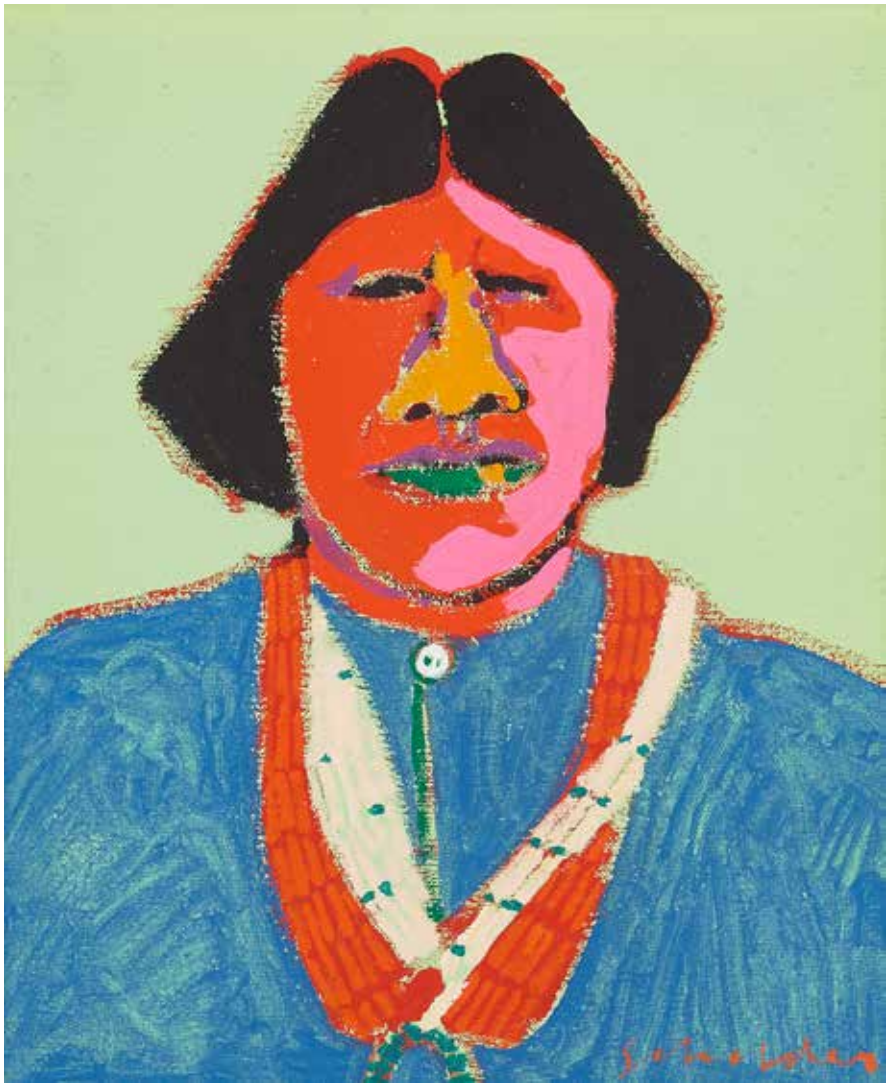
Illustrated
Lukavic, John P., Ph.D., et al, *Super Indian: Fritz Scholder 1967-1980*, 2015, Denver Art Museum and DelMonico/Prestel Publishing, New York, NY, p.92

Exhibited
Super Indian: Fritz Scholder 1967 - 1980:
Denver Art Museum, Denver, CO, October 4, 2015 - January 17, 2016;
Phoenix Art Museum, Phoenix, AZ, February 26 - June 5, 2016;
Nerman Museum of Contemporary Art, Overland Park, KS, June 23 - September 18, 2016

Provenance
Likely purchased by Pauline and Rudolph Kieve from Elaine Horwitch Gallery, Santa Fe, NM
Property from the Collection of Anne and Loren Kieve

Published in conjunction with the exhibition of the same name, *Super Indian* includes an essay by art collector Ken Logan, "A Collector's View, How the West Was (Really) Won: The 1970s Indian Paintings of Fritz Scholder", in which he observes: "It should not be surprising that many of Scholder's Indians are obviously tortured creatures; distorted, monsterlike faces abound... No wonder Scholder cites Francis Bacon as one of his most important influences... (and) while Scholder has appropriated aspects of Bacon's style, he has applied them to subject matter that clearly reflects his own unique, genuinely personal experience.
The conceptual basis of Scholder's 1970s *Indian* series is completely original, and in fact revolutionary, in the sense that he has discarded the stereotypical stoic Indian portraiture that had dominated Western painting until that time. In effect, not only was Scholder heavily invested in the 'multiculturalism' wave of the 1970s, he was one of the first artists to return to the figure - and more importantly, to use the portrait to explore issues of psychological identity." Ibid., pp.19-20

The volume also includes the essay "Re-figuring Scholder: His Indian Series, 1967-1980", wherein John P. Lukavic writes: "Coming from a background and technical training in Abstract Expressionist painting and having come of age during the high point of the figurative arts movement, Scholder began his *Indian* series as an experiment in painting. The controversy that resulted proved that he was on to something: he used paint, smears, color and composition to evoke emotion." Ibid, p.29.



38

38
FRITZ SCHOLDER
Luiseño, (1937-2005), untitled (portrait of a man), oil on canvas, signed lower right.
height 12in, width 10 1/4in

$20,000 - 40,000

Provenance
Property from the Collection of Anne and Loren Kieve

39
FRITZ SCHOLDER
Luiseño, (1937-2005), "Portrait in the Sun No. 2," 1984, oil on canvas, signed lower right, titled and dated on a typewritten label verso.
height 20in, width 16in

$8,000 - 12,000

Provenance
Acquired from Shiprock Gallery, Santa Fe, NM
Property from the Collection of Anne and Loren Kieve

40
FRITZ SCHOLDER
Luiseño, (1937-2005), "Lone Land," pen and ink on paper framed under glass, signed lower right, titled upper left.
sight: height 6 1/2in, width 6 1/2in

$700 - 1,000

Provenance
Property from the Collection of Anne and Loren Kieve

39

40

PROPERTY OF NORTHERN CALIFORNIA COLLECTOR RONALD R. COLLINS

41
EMMI WHITEHORSE
Diné (Navajo), (b. 1957), "#931," 1992, mixed media on two sheets of paper laid to canvas, signed with the artist's cypher lower right, numbered, dated "7/92" and signed in graphite verso.
paper (as laid): height 50in, width 76 3/4in

$30,000 - 50,000

Provenance
Property of Northern California collector Ronald R. Collins

See Iris Colburn's essay "Light, Memory, and Belonging: Some Thoughts on the Recent Landscapes of Emmi Whitehorse" in Ahlberg Yohe, Jill and Greeves, Teri, editors, *Hearts of Our People: Native Women Artists*, 2019, Minneapolis Institute of Art, p.299: "Navajo artist Emmi Whitehorse's paintings and prints offer personal, affective meditations on memory, landscape, and light... The shifting hues of the field and layering of faint figures suggests a depth and vastness, while bold markings appear to puncture the surface. By achieving a duality between flatness and depth, verticality and horizontality, and proximity and distance, Whitehorse creates a sense of both looking at the picture and looking from within it."

See also See Berlo, Janet Catherine and Phillips, Ruth B., *Native North American Art*, Second Edition, 2014, Oxford University Press, New York & Oxford. In the chapter "Native Cosmopolitanisms: 1980 and Beyond," the authors observe; "While much of the excitement about Native art in recent decades has focused on works of mixed media, installation, and new media, some artists continue to be drawn to the materiality of paint and color, the representational possibilities of a realist style, or the gestural marks made on a canvas or a sheet of paper... Emmi Whitehorse (has) inserted subtle references to Navajo life and land into abstract compositions in which she manipulates oil pastel crayons on paper, smudging with her hands the marks and gestures of her personal iconography." pp. 304-305.

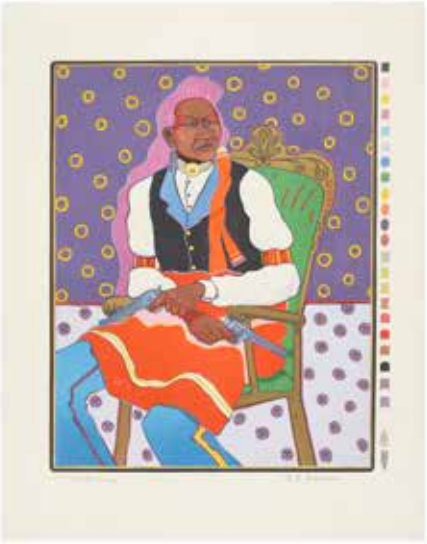
PROPERTY OF A DISTINGUISHED COLLECTOR
LOTS 42 – 45

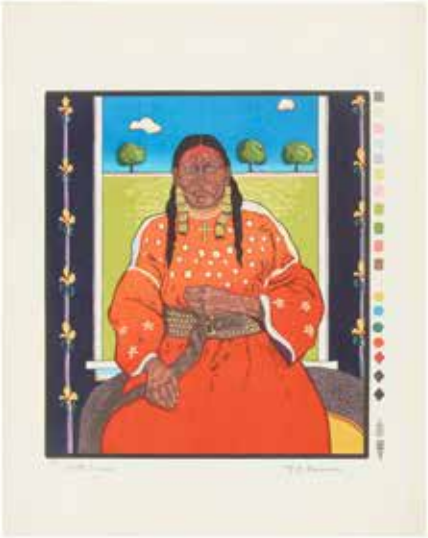
42
T.C. CANNON
Kiowa/Caddo, (1946-1978), "Memorial Woodblock Suite," 1977, five woodblocks on paper: "Two Guns Arikara," "His Hair Flows like a River," "Hopi with Manta," "Woman in Window," and "Collector #5," each edition 154 of 200, "Hopi with Manta," and "Collector #5," each signed in pencil by the artist lower left; "Two Guns Arikara," "His Hair Flows Like a River," and "Woman in Window" with artist's printed signature lower right, signed in pencil by Walter Cannon (the artist's father) lower left, *unframed*.
each paper: 20in x 25 1/4in

$20,000 - 40,000

This lot is accompanied by the hardbound December 1979 Memorial Exhibit book: *T.C. Cannon*, 1979, Aberbach Fine Art, New York, 154 pages

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector





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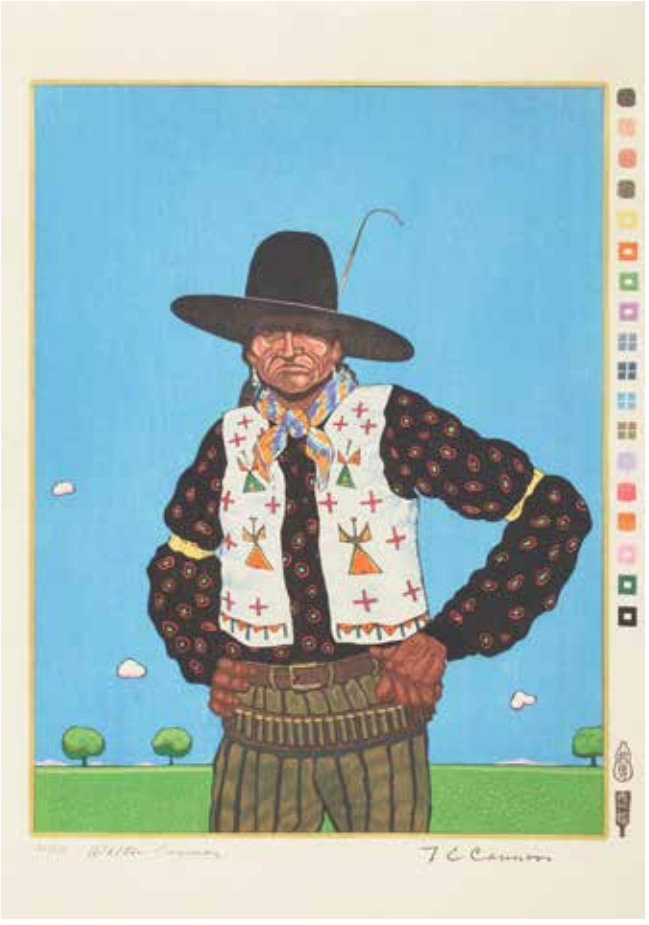

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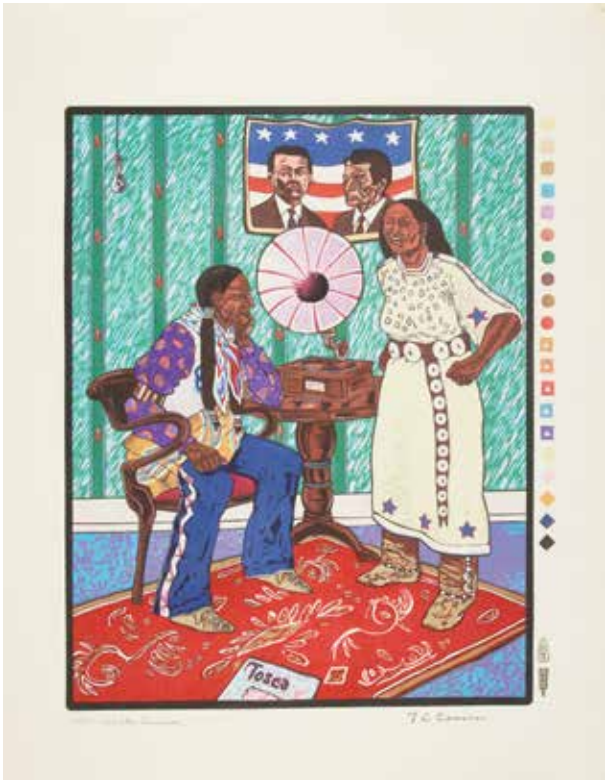

45

43
T.C. CANNON
Kiowa/Caddo, (1946-1978), "Grandmother Gestating Father and the Washita River Runs Ribbon-Like," 1975, woodblock on paper, edition 75 of 999, with the artist's printed signature lower right, numbered and signed by Walter Cannon (the artist's father) lower left in pencil, *unframed*.
paper: height 16 5/8in, width 12in

$4,000 - 6,000

This lot is accompanied by a "Turn of the Century Dandy" Aberbach Fine Art exhibition poster, and the hardbound December 1979 Memorial Exhibit book: *T.C. Cannon*, 1979, Aberbach Fine Art, New York.

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

44
T.C. CANNON
Kiowa/Caddo, (1946-1978), "Turn of the Century Dandy," 1976, woodblock print on paper, edition 122 of 200, with the artist's printed signature lower right, numbered and signed in pencil by Walter Cannon (the artist's father) lower left, *unframed*.
paper: height 19in, width 12 7/8in

$5,000 - 8,000

This lot is accompanied by a "Turn of the Century Dandy" Aberbach Fine Art exhibition poster, and the hardbound December 1979 Memorial Exhibit book: *T.C. Cannon*, 1979, Aberbach Fine Art, New York.

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

45
T.C. CANNON
Kiowa/Caddo, (1946-1978), "Remembered Muse (Waiting for Tosca)," 1978, woodblock print on paper, edition 125 of 200, with the artist's printed signature lower right, numbered and signed by Walter Cannon (the artist's father) lower left in pencil, *unframed*.
paper: height 25 1/4in, width 20in

$5,000 - 8,000

This lot is accompanied by a "Turn of the Century Dandy" Aberbach Fine Art exhibition poster, and the hardbound December 1979 Memorial Exhibit book: *T.C. Cannon*, 1979, Aberbach Fine Art, New York.

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

46

47

48

49

PROPERTY OF A SOUTHERN CALIFORNIA LADY

46
PRESTON MONONGYE
Hopi, (1927-1987), a suite of four works, comprising, "Spirit of the Hopi Shalako," 1984, and three additional katsinam-themed works dated 1980-1982, each lithograph on Arches paper, each edition 60 of 75, each with the printer's blind stamp lower left, signed and dated lower right, and numbered lower left, *unframed*.
each: paper: 24in x 18in

$1,500 - 2,000

Accompanied by eight copies of the 1983 Gallup Inter-Tribal Indian Ceremonial poster utilizing one of the images, and by a Naravisa Press Print Documentation page pertaining to "Spirit of the Hopi Shalako."

Provenance
Acquired directly from the artist, with whom the collector had a long-standing close friendship.

PROPERTY OF VARIOUS OWNERS
LOTS 47 – 49

47
JAUNE QUICK-TO-SEE-SMITH
Salish/French-Cree/Shoshone, (b. 1940), "Ode to Chief Seattle [State II]," 1991, lithograph on Arches paper, edition 15 of 35, signed lower right, titled lower center, numbered and blind stamped lower left, *unframed*.
paper: height 22 1/4in x 30in

$1,500 - 2,500

Published by Lawrence Lithography Workshop, Lawrence, Kansas; printed by Michael Sims

This print's title is annotated State II; State I, which exists only in 3 proofs, does not contain the collage element, and has one stone with slightly differing drawing (the stone was replaced because it was determined that the stone would not hold up to editioning). The edition size is 35, plus 7 Artist Proofs and 5 additional proofs.

Provenance
Acquired by the present owner from Lawrence Lithography Workshop, the publisher

48
JAUNE QUICK-TO-SEE-SMITH
Salish/French-Cree/Shoshone, (b. 1940), "Celebrate 40,000 Years of American Art," 1996, from Faith Ringgold's *Coast to Coast: A Women of Color National Artists' Project*, lithograph on Rives BFK sheet, edition 11 of 60, signed lower right, numbered lower left, *unframed*.
paper: height 25 3/4in, width 19 3/4in

$1,200 - 1,800

Published by the artist, Corrales, New Mexico; printed by Bill Allen, New York, New York

This print was originally created to be part of Coast to Coast, a benefit portfolio organized by the Faith Ringgold foundation; the project was unrealized and all impressions of the print were returned to the artists.

Provenance
Acquired from the artist

49
JAUNE QUICK-TO-SEE-SMITH
Salish/French-Cree/Shoshone, (b. 1940), "Wasatch Winter," 2002, lithograph on paper, edition 60 of 75, signed lower right, numbered lower left, *unframed*
paper 32 3/4in x 24 1/2in; image 28 1/2in x 21in

$1,200 - 1,800

Published by Fine Art Ltd., St. Louis, MO on behalf of the Cultural Olympiad for the 2002 Salt Lake Olympic Games; printed by Michael Sims at Lawrence Lithography Workshop. The Edition size is 75, plus 14 Artist's Proofs and 19 other proofs.

Provenance
Acquired by the present owner from Fine Art Ltd., the publisher

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE
LOTS 50 – 55

50
FRITZ SCHOLDER
Luiseño, (1937-2005), "Indians Forever," 1970-71, a suite of eight lithographs on Arches paper, each edition 14 of 75, published by Janus Gallery, Santa Fe, NM, including "Indian with Feather," "Kachina Dancers," "Indian with Pigeon," "Indians with Umbrellas," "Indian at the Bar," "Waiting Indian," "Buffalo Dancer," and "Indian at the Circus," each signed and numbered, *unframed, in original portfolio, with title page and signed end page.*
each (paper size): 22in x 30in or 30in x 22in

$8,000 - 12,000

Fritz Scholder was one of the first artists invited to collaborate with the Tamarind Institute's lithography workshop after they opened at the University of New Mexico in Albuquerque; his "Indians Forever" suite was the first major Tamarind project. Ultimately, Scholder worked with the studio for 14 years, producing hundreds of prints between 1970 and 1984.

Scholder's work in lithography allowed him to experiment more freely with color, texture, and composition by infusing Pop sensibilities into his usual themes of stereotypes and the morbid. It also afforded him a way to create an active conversation between his new work and his previous paintings; in many cases elaborating upon or reworking previous subjects to evoke something new. See Lukavic, John P., Ph.D., et al, *Super Indian*, Fritz Scholder 1967-1980, 2015, Denver Art Museum and DelMonico/Prestel Publishing, New York, NY, p. 62-65, 118.

Provenance
Acquired by the present owner from Bentley Gallery, Phoenix, AZ
Property from the Collection of Anne and Loren Kieve

51

52

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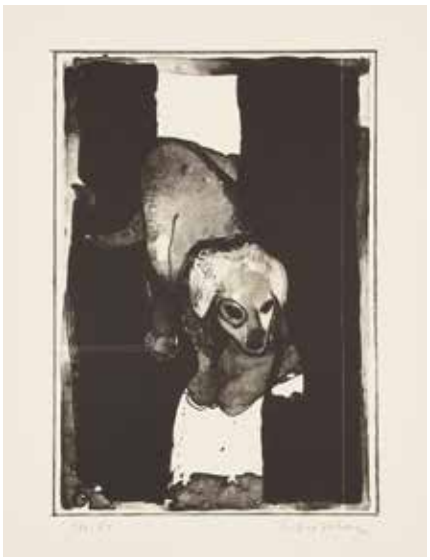

54

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56

51
FRITZ SCHOLDER
Luiseño, (1937-2005), "Night Butterfly," 1979, lithograph on paper, Artist's Proof (edition of 50), signed lower left and numbered lower right, with artist's and printer's blind stamps along the lower edge, *unframed.*
paper: height 22in, width 30 in

$400 - 600

Provenance
Property from the Collection of Anne and Loren Kieve

52
FRITZ SCHOLDER
Luiseño, (1937-2005), untitled (figure with headdress in profile), lithograph on paper framed under glass, edition 25 of 50, signed and numbered lower center, blind stamped along the lower edge.
sight: height 10 3/4in, width 6 1/2in

$400 - 600

Provenance
Property from the Collection of Anne and Loren Kieve

53
FRITZ SCHOLDER
Luiseño, (1937-2005), "The Buffalo," 1975, lithograph on paper, Artist's Proof, signed lower right, numbered lower left, blind stamped along the lower edge, *unframed.*
paper: height 20in, width 15 1/4in

$600 - 900

Provenance
Property from the Collection of Anne and Loren Kieve

54
FRITZ SCHOLDER
Luiseño, (1937-2005), "Pueblo Dog," 1971, lithograph on paper, edition 40 of 50, signed lower right, numbered lower left, blind stamped along the lower edge, *unframed.*
paper: height 15in, width 11 1/2in

$300 - 500

Provenance
Property from the Collection of Anne and Loren Kieve

55
FRITZ SCHOLDER
Luiseño, (1937-2005), "Hopi Pot [Second State]," 1974, lithograph on paper, edition 30 of 50, signed lower right, numbered lower left, blind stamped along the lower edge, *unframed.*
paper: height 10in, width 14 inches

$300 - 400

Provenance
Property from the Collection of Anne and Loren Kieve

PROPERTY OF ANOTHER OWNER

56
FRITZ SCHOLDER
Luiseño, (1937-2005), "Fancy Dancer in Roma", 1978, edition 83 of 90, etching and aquatint on paper framed floating under Plexiglas, signed and blind stamped lower left, numbered lower right.
paper: height 63in, width 44in

$2,000 - 3,000

57

58

PROPERTY OF A DISTINGUISHED COLLECTOR
LOTS 57 – 58

57
FRITZ SCHOLDER
Luiseño, (1937-2005), "Indian with Feather Fan," 1975, lithograph on paper, edition 123 of 150, blind stamped along the lower edge, numbered lower left, signed in pencil lower right, *unframed*.
paper: height 30in, width 22 1/8in

$1,500 - 2,500

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

58
FRITZ SCHOLDER
Luiseño, (1937-2005), "Portrait of an American #2" (first state), 1973, lithograph on paper, edition 52 of 57, blind stamped along the lower edge, signed in graphite lower left, numbered lower right, *unframed*.
paper: height 30in, width 22 1/2in

$1,200 - 1,800

Provenance
Aberbach Fine Art, New York, NY
Property of a Distinguished Collector

PROPERTY FROM THE JAMES AND MARLENE HENERSON COLLECTION

59
FRITZ SCHOLDER
Luiseño, (1937-2005), "Film Indian," 1975, lithograph on paper under glass, edition 143 of 160, signed lower left, numbered lower right, blind stamped along the lower edge.
sight: height 20 3/4in, width 28 1/2in

$800 - 1,200

Provenance
The James and Marlene Henerson Collection

PROPERTY OF NORTHERN CALIFORNIA COLLECTOR RONALD R. COLLINS

60
FRITZ SCHOLDER
Luiseño, (1937-2005), "The Rose (State I)," 1980, lithograph on paper, edition 40 of 50, signed lower right, numbered and blind stamped lower left.
paper: height 19in, width 25in

$600 - 900

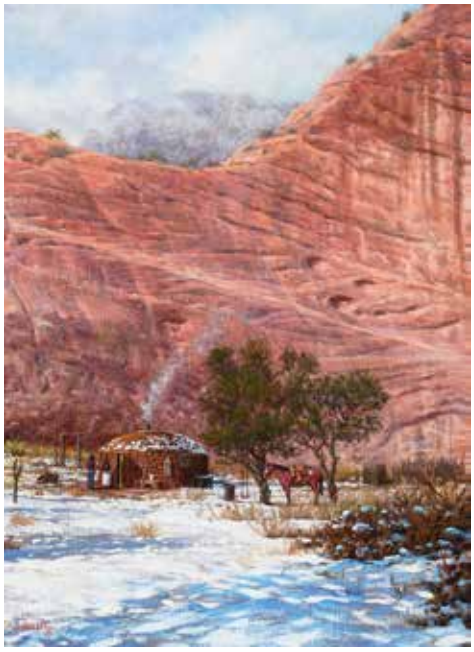
Provenance
Property of Northern California collector Ronald R. Collins

59

60

61

62



63

64

65

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION
LOTS 61 – 78

61
JIMMY ABEITA
Diné (Navajo), (b. 1947), "Buffalo Hunt," oil on canvas, signed lower right, titled via the collector's notes.
height 24in, width 48in

$1,500 - 2,000

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM, January 1980
Daniel and Janet Hidding Collection

62
JIMMY ABEITA
Diné (Navajo), (b. 1947), "Young Woman," oil on canvas, signed lower left, titled on a label and an unattached swing tag verso.
sight: height 18 3/4in, width 15in

$800 - 1,200

Third Premium Winner, New Mexico State Fair, Albuquerque, NM, 1982 and Second Place winner, Tanner's 12th Annual All Indian Invitational Show, Scottsdale, AZ, 1983; accompanied by the award ribbons.

Provenance
Acquired from Tanner's Indian Arts, November 1985
Daniel and Janet Hidding Collection

63
JIMMY ABEITA
Diné (Navajo), (b. 1947), "Canyon de Chelly Homelife," circa 1981, oil on canvas, signed lower left, titled per the collector's notes.
height 24in, width 18in

$800 - 1,200

First Place Winner, Tanner's 10th Annual All Indian Invitational Show, Scottsdale, AZ, 1981 (Landscapes Category); also a ribbon winner in the above show (Paintings Category); accompanied by the ribbons

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM, March 1981
Daniel and Janet Hidding Collection

64
JOE BEN, JR.
Diné (Navajo), (b. 1958), three sand paintings, comprising: "Sun & Eagle," "Storm Patterns, Rain and Lightning," and "Morning Offering," each signed lower right, the largest (Storm Patterns) titled on a label verso, the smaller two titled per the collector's notes.
largest (sight): height 28in, width 28in

$300 - 500

Provenance
The first and second acquired from the artist in April 1988 and June 1990, respectively; the third acquired from Lovena Ohl Gallery, Scottsdale, AZ, March 1992
Daniel and Janet Hidding Collection

Exhibited
"Storm Patterns, Rain and Lightning" exhibited, *All is More Beautiful*, San Diego Museum of Man, San Diego, CA, February 23 to June 3, 1991

65
PAUL DYCK
Anglo/American, (1917-2006), "Lodges of the Morning Prairie," 1978, oil on board, signed lower right, titled and dated verso.
height 24in, width 48in

$4,000 - 6,000

Provenance
Acquired from Gallery 10, Santa Fe, NM, October 1979
Daniel and Janet Hidding Collection

66

66
RAYMOND NAHA
Hopi-Tewa, (1933-1975), "Going to Meeting," mixed media on board framed under glass, signed lower right.
sight: height 20 1/4in, width 31 1/4in

$1,500 - 2,500

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM, May 1994
Daniel and Janet Hidding Collection

Literature
See: Highwater, Jamake, *Song from the Earth: American Indian Painting*, 1976, New York Graphic Society, Boston, MA, pp. 92. In discussing another, similarly executed nocturne with katsina subject matter, the author notes: "[Raymond Naha's] talent was encouraged through a year's study with Fred Kabotie, who [taught] at Oraibi High School, but he had no other formal training. The style shown here is distinct from that of the self-taught Kabotie: dark and theatrical in tone and composition. He is one of the few southwest Indian painters who did not attend The Studio."

67
REDWING NEZ
Diné (Navajo), (b. 1960), "Night Yei Convention," 1991, oil on board, signed and dated lower right, titled per the collector's notes.
sight: height 27 1/2in, width 35in

$600 - 900

Provenance
Acquired from Faust Gallery, Santa Fe, NM, April 1997
Daniel and Janet Hidding Collection

68
ELVAN ROAN
Diné (Navajo), (20th/21st century), untitled, portrait of a Diné woman, oil on canvas, signed lower right.
height 16in, width 12in

$100 - 200

Provenance
Daniel and Janet Hidding Collection, acquired February 1981

69
EDGAR SUMATSKUKU
Hopi, (20th century), "Ogre and Koshares," ink and watercolor on paper under glass, signed lower right, titled per the collector's notes, *toning to the paper*.
sight: height 13 3/4in, width 15 3/4in

$80 - 120

Provenance
Per the collector's notes, acquired from Dunning's, Elgin, IL, October 1996
Daniel and Janet Hidding Collection

70
CALVIN TODDY
Diné (Navajo), (b. 1953), two works: "Favorite Necklace," 1980, pencil on paper framed under glass, signed and dated lower right, titled on a label verso; and "I Think I Can Win Dad," circa 1981, mixed media on paper under glass, signed lower right, titled per the collector's notes.
first (sight): diameter 8 1/4in; second (sight): height 12 3/8in, width 9 3/8in

$300 - 500

The second Third Place Winner, Tanner's 10th Annual All Indian Invitational Show, Scottsdale, AZ, 1981; accompanied by the ribbon.

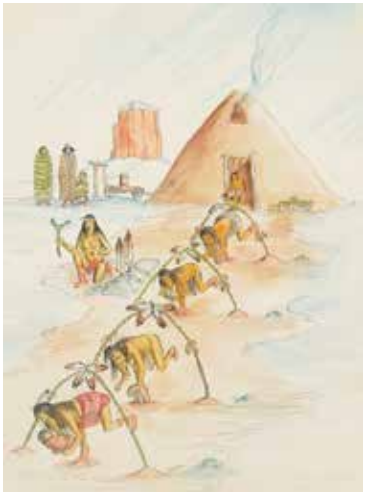
Provenance
The first acquired from the artist at the Inter-Tribal Ceremonial, Gallup, NM, August 1981 (retains entry label verso); the second acquired from Tanner's Indian Arts, Gallup, NM, March 1981
Daniel and Janet Hidding Collection

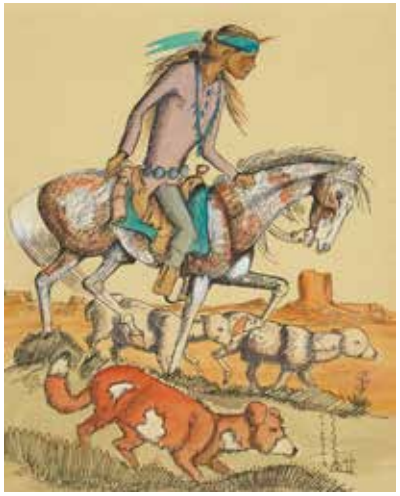
67

68

69

70





71

72

71
ANDREW VAN TSINAJINNIE
Diné (Navajo), (1916-2000), two works, the first: untitled, man on horseback with dog and sheep, ink and watercolor on paper under glass, signed lower right; the second: "Ceremony," ink and watercolor on paper under glass, signed lower center, titled per the collector's notes.
first (sight): height 9 1/4in, width 7 1/2in; second (sight): height 19 3/8in, width 14 1/2in

$200 - 400

See: Highwater, Jamake, pp. 73-79 for a discussion of the early Diné enrollees at Dorothy Dunn's experimental art studio at the Santa Fe Indian School, founded in late 1932. Andrew Tsinajinnie was one of the first students at the Studio, and one of only seven Diné students during that time, which also included Harrison Begay, Gerald Nailor, and Quincy Tahoma: "Andrew Tsinajinnie had a distinctive style; his human figures were painted with a formal boldness which brought to mind the African influences on Picasso's primitive period. His flesh colors were often ruddy, and he was inclined to crowd the surface with figures which barely fitted into the perimeters of the background."

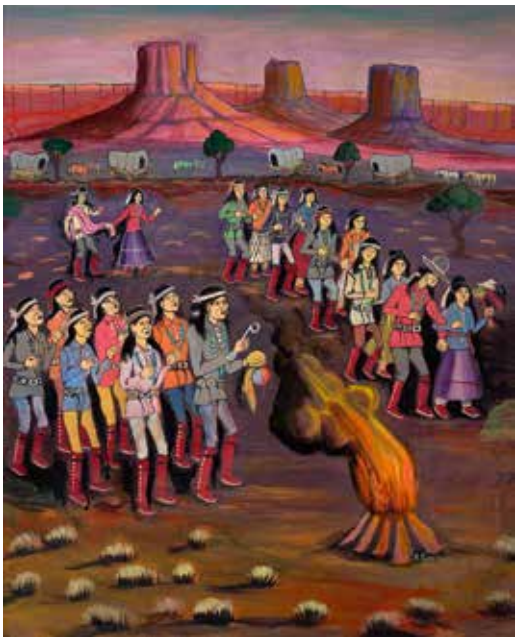
Provenance
Each acquired from Tanner's Indian Arts, Gallup, NM, May 1994
Daniel and Janet Hidding Collection

72
ANDREW VAN TSINAJINNIE
Diné (Navajo), (1916-2000), untitled, acrylic on canvas, depicting a herd of wild horses, signed lower right.
height 21 1/2in, width 41 1/2in

$300 - 500

Provenance
Per the collector's notes, acquired from Tanner's Indian Arts, Gallup, NM
Daniel and Janet Hidding Collection

73



74

73
ANDREW VAN TSINAJINNIE
Diné (Navajo), (1916-2000), "Gamblers," oil on canvas, signed lower center, titled per the collector's notes.
height 35in, width 47in

$300 - 500

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM, April 1994
Daniel and Janet Hidding Collection

74
ANDREW VAN TSINAJINNIE
Diné (Navajo), (1916-2000), "Social Dance," acrylic on canvas, signed lower right, titled per the collector's notes.
height 45 1/2in, width 37 1/2in

$500 - 800

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM
Daniel and Janet Hidding Collection

75

76

77

75
EVA MADONNA TWO CROW
Arikara/Hidatsa/Mandan, (b. 1956), "New Years Eve on the Reservation," acrylic on canvas, signed lower right, title via the collector's notes, signed again verso.
height 26in, width 48in

$300 - 500

Provenance
Daniel and Janet Hidding Collection

76
PETER VAN DUSEN
Anglo/American, (b. 1929), "His First Pow Wow," oil on canvas, signed lower right, titled and inscribed on the gallery label verso.
height 24in, width 20in

$700 - 1,000

Provenance
Troy's Cowboy Art Gallery, retains gallery label verso
Daniel and Janet Hidding Collection

77
BAJE WHITETHORNE, SR.
Diné (Navajo), (1951-2023), "Young Yei's Last Night," 2004, ink and watercolor on paper framed under glass, signed and dated lower right, signed again, dated and titled verso.
sight: height 8 7/8in, width 13 3/4in

$300 - 500

Provenance
Acquired from the artist, March 2004
Daniel and Janet Hidding Collection

78
ALLAN HOUSER
Chiricahua Apache, (1914-1994), "49," bronze with brown patina, edition 19 of 20, signed and numbered on the lower back of one figure.
height 12 3/8in, diameter 12in

$8,000 - 12,000

Provenance
A New Mexican Collector
sold: Bonhams & Butterfields, San Francisco, CA, *Native American and Pre-Columbian Art*, June 9, 2008, sale 15686, lot 6047
Daniel and Janet Hidding Collection

Literature
Whyte, Malcom, *Walk in Beauty: Discovering American Indian Art: American Indian Paintings and Sculpture from the Collection of Malcom and Karen Whyte*, Herbert F. Johnson Museum of Art, Cornell University, 2007, p. 33-35, cat. 24, another example illustrated:
"Allan Houser blended modern sculptural aesthetics with traditional Apache forms to create eloquent works, at once tribal and universal. His bronze entitled "49," (cat. 24) personifies a tale of fifty warriors who went out to battle with all but one coming back. The survivors gathered around to sing praises of their lost comrade. Houser's works celebrate grace, nobility, and strength rather than irony and outrage."

78

79

80

PROPERTY OF VARIOUS OWNERS
LOTS 79 – 80

79
ALLAN HOUSER
Chiricahua Apache, (1914-1994), a bronze sculpture, woman in blanket with fringed bag, artist's proof, signed and inscribed on the base.
height 14in, width 4 7/8in

$5,000 - 7,000

80
NORA NARANJO MORSE
Tewa (Santa Clara Pueblo), (b. 1953), "A Sister's Dream," polychrome pottery sculpture of a standing woman, apparently unsigned, titled per the collector.
height 31 1/2in, width 13in

$800 - 1,200

Provenance
Property of a Pacific Northwest Collector

PROPERTY OF A LADY

81
NORA NARANJO MORSE
Tewa (Santa Clara Pueblo), (b. 1953), "In My Dreams," 2006, a pair of bronze sculptures, edition two of eight, signed and numbered on the base of the smaller.
larger: height 38 1/2in, width 13 3/4in; smaller: height 33 1/2in, width 14in

$15,000 - 20,000

The present work by artist and poet Nora Naranjo-Morse was created the same year she was selected as Winner of the Smithsonian's National Museum of the American Indian's Outdoor Sculpture design competition for her work "Always Becoming." The sculptures, ranging in size and form and built from cob (a combination of clay, sand and vegetal material), Pueblo-sourced clay, wood, and other materials, echo the forms of the present work; two curvilinear figures which gently lean in towards one another. Born into a family of potters and artists, Naranjo-Morse's expertise with clay and the organic forms she creates are here translated into bronze, transforming the ephemeral into something more lasting.

Provenance
Acquired by the present owner from Chiaroscuro Contemporary Art/ Addison Arts, Santa Fe, NM, July 2009; accompanied by the COA signed by director John Addison and the Addison Arts invoice

81

82

83

84

85

PROPERTY FROM THE ESTATE OF NORBERT RICHTER
LOTS 82 – 83

82
DAN NAMINGHA
Hopi-Tewa, (b. 1950), "Hesot Kachin Mana," 1982, bronze sculpture, signed, dated, numbered and stamped with foundry number on the base.
height 34 1/2in, width 7 1/4in

$4,000 - 6,000

Provenance
Property from the Estate of Norbert Richter

83
DAN NAMINGHA
Hopi-Tewa, (b. 1950), "Flute Spirit," 1982, bronze sculpture, edition 2 of 12, signed, dated, numbered, and stamped with foundry mark on the base.
height 24in, width 8in

$3,000 - 5,000

Provenance
Property from the Estate of Norbert Richter

PROPERTY OF VARIOUS OWNERS
LOTS 84 – 85

84
PAUL PLETKA
American, (b. 1946), "Apache Scout," polychrome patinated bronze sculpture, edition 7 of 12, signed and numbered verso.
height (including base) 17 1/4in, depth 9 1/2in

$1,500 - 2,000

85
BILL WORRELL
Anglo/American, (1936-2021), a patinated and polished bronze wall-hanging sculpture, standing deer-head figure, edition 30 of 50, signed and dated along the left leg, inscribed in ink by the artist verso, additionally stamped: I/30.
height 29 1/8in, width 16 1/2in

$2,000 - 3,000

Inscription verso reads: Friday - April 5, 1991 - 7:21 p.m. Rain last night. Flowers drink today. And the grass. Birds song. Sun at last - Beautiful sunset. Friends writing . New Oct Studio *illegible*. Worrell. More coming, Two.

86

87

88

PROPERTY OF NORTHERN CALIFORNIA COLLECTOR RONALD R. COLLINS
LOTS 86 – 88

86
LARRY YAZZIE
Diné (Navajo), (b. 1958), "Prayers to Mother Earth," 1988, polychrome patinated bronze sculpture of a standing woman, edition 2 of 12, signed, dated and numbered near the base.
overall: height 40 1/8in, width 20 1/2in

$2,000 - 3,000

Provenance
Property of Northern California collector Ronald R. Collins

Literature
Illustrated (one from the edition): Jacka, Lois Essary and Jerry, *Beyond Tradition, Contemporary Indian Art and Its Evolution*, 1988, Northland Publishing Company, Flagstaff, AZ, p. 32

87
LARRY YAZZIE
Diné (Navajo), (b. 1958), a polychrome patinated bronze sculpture of a standing male figure, 1999, edition 7 of 18, signed, dated and numbered near the base.
overall: height 42 1/8in, width 13in

$2,500 - 3,500

Provenance
Property of Northern California collector Ronald R. Collins

88
LARRY YAZZIE
Diné (Navajo), (b. 1958), a polychrome patinated bronze sculpture, bust of a Diné woman, edition 1 of 25, signed and numbered near the base.
height 18 1/4in, width 9 1/2in

$800 - 1,200

Provenance
Property of Northern California collector Ronald R. Collins

PROPERTY OF A LADY, LOTS 89 – 92

89

89
TAMMY GARCIA
Santa Clara Pueblo, (b. 1969), "Mimbres Fish," 2006, sand-carved curved glass panel worked with fish and geometric designs mounted on stone base, edition 4 of 15, the panel signed and numbered along the lower edge.
overall: height 40in, width 22in; glass: height 36in, width 14in

$15,000 - 20,000

For a similarly executed example, see Chambers, Letitia, *Clearly Indigenous: Native Visions Reimagined in Glass,* 2020, Museum of New Mexico Press, Santa Fe, NM, p. 133: "Out of Sight," 2007, a figural example in the collection of the Museum of Indian Arts and Culture.

Per Chambers, Garcia began working in glass in 2005, in collaboration with Tlingit glass artist Preston Singletary; the two began their collaboration with blown glass bowls created by Singletary that Garcia would then carve in the tradition of Santa Clara pottery. The present lot is a natural extension of that collaboration, worked from architectural glass slumped into a mold and then carved (pp. 122-123).

Provenance
Acquired by the present owner from Blue Rain Gallery, Santa Fe, NM

90

91

92

90
ROBERT "SPOONER" MARCUS AND IRA LUJAN
Ohkay Owingeh (San Juan Pueblo), (b. 1975); and Ohkay Owingeh (San Juan Pueblo)/Taos Pueblos, (b. 1977), "Totem," 2007, multi-piece blown glass sculpture on steel rod, apparently unsigned.
height 73 1/2in, width 16in, depth 12in

$5,000 - 8,000

Ira Lujan, who began working in glass in 2000, was introduced to Robert "Spooner" Marcus at Taos Glass Arts and Education, where he learned to blow glass and began to work collaboratively with a number of other Native artists including Marcus and Tony Jojola. Marcus, who describes his introduction to glassmaking as "serendipity," was first introduced to glass casting after he was hired shortly after graduating high school as a production assistant at the Glass Improvement Studio in Española, NM. Like Tammy Garcia, Marcus and Lujan each share a background in traditional Pueblo pottery, which continues to inform their work with glass today (Chambers, pp. 58-65 and 81-85).

Provenance
Acquired by the present owner from the Museum of Contemporary Indian Art

91
ROBERT "SPOONER" MARCUS
Ohkay Owingeh (San Juan Pueblo), (b. 1975), "Red Mask," 2007, glass sculpture, signed and dated verso.
height 10 1/2in, width 8 1/2in, depth 6 1/2in

$1,000 - 2,000

Provenance
Gifted by the artist to the present owner

92
KENOJUAK ASHEVAK
Inuit, Kinngait (Cape Dorset), (1927-2013), "Medusa Owl," 2005, serigraph on etched glass in oak frame, edition 5 of 12, signed with the artist's etched chop and the etched stamp of Sattler's Stained Glass Studio lower right, numbered and dated lower left.
height 16 1/2in, width 25 1/2in

$2,000 - 4,000

This work is from a collaboration between Sattler's Stained Glass Studio, Ltd. Nova Scotia, and Kinngait Studios, Kinngait (Cape Dorset).

Provenance
Acquired by the present owner from Albers Gallery, San Francisco, CA

93

PROPERTY OF VARIOUS OWNERS
LOTS 93 – 95

93
A QAMANI'TUAQ (BAKER LAKE) TAPESTRY
Possibly the work of Myra Kukiiyaut (Inuit, circa 1929-2006), an embroidered tapestry of wool duffle, felt, thread and embroidery floss, worked with mythological creatures, unsigned.
size approximately 2ft 9 1/2in x 2ft 5in

$800 - 1,200

94
HENRY HUNT
Kwakwaka'wakw (Kwakiutl), (1923-1985), Killer Whale mask, 1981, carved wood, the humanoid mask surmounted by a killer whale with secondary animal face at the tail, signed and dated in pencil on the interior.
height 22 3/4in, width 8 1/2in

$1,200 - 1,800

Provenance
Acquired from Canadian Impressions, Victoria, B.C., Canada, August 1981; accompanied by the invoice
The Arthur E. Lyons, MD Collection

95
TOM D. HUNT (WATAWIDI)
Kwakwaka'wakw (Kwakiutl), (b. 1964), "Hamatsa Raven," carved and polychrome painted articulated mask with cedar bark accents, apparently unsigned.
height (including cedar) 45in, length 44in

$6,000 - 9,000

Provenance
Acquired by the present owner from My Mondo Trading, Vancouver, BC

PROPERTY FROM THE JAMES AND MARLENE HENERSON COLLECTION
LOTS 96 – 99

96
ROGER GRAY
Ts'msyen (Tsimshian), (b. 1969), "Txamsem and Grizzly Bear," 2001, a carved and polychrome-painted totem pole, initialed, dated, and inscribed with title and artist's name verso.
height 74in, width 17in

$3,000 - 5,000

Provenance
The James and Marlene Henerson Collection

94

95

96

97

98

99

100

101

97
RICH LAVALLE
Adopted Tlingit, (b. 1945), a carved and polychrome-painted Northwest Coast-style oystercatcher rattle, signed on the end of the handle.
length 10 1/4in, width 5 1/2in

$700 - 1,000

Provenance
The James and Marlene Henerson Collection

98
KEN KIDDER
Anglo/American, (20th century), "Haida Messenger Bird Taking Soul to Heaven (Frog Clan)," a carved and painted Northwest Coast-style lidded bowl in the form of a bird surmounted by frogs, a human face atop the tail, initialed on the underside, titled on accompanying artist's label.
height 4 7/8in, width 11 1/2in

$800 - 1,200

Provenance
The James and Marlene Henerson Collection

99
KELVIN THOMPSON
Ojibwe/Haisla, (b. 1958), a carved and polychrome painted lidded box, 1984, of rectangular form, worked with formline animal motifs on each face, signed and dated on the underside.
height 8in, width 17in, depth 10in

$600 - 900

Provenance
The James and Marlene Henerson Collection

PROPERTY OF VARIOUS OWNERS, LOTS 100 – 101

100
IVAN OTTERLIFTER
Cherokee, (1936-1999), a carved and polychromed box, of rectangular form with bombe sides, worked with formline animals on each face, apparently unsigned.
length 25in, width 14 1/2in

$600 - 900

101
DON LELOOSKA
Cherokee/Adopted Kwakwaka'wakw (Kwakiutl), (1933-1996), a carved and polychrome-painted mask with applied horsehair, signed verso in graphite: LeLooska.
height 14 1/2in, width 14in, depth 6 3/4in

$700 - 1,000

Provenance
From The Outstanding Collection of a Gold Coast Lady

102

103

104

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION
LOTS 102 – 116

102
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), "Cheyenne Woman," 1989, female doll with carved wood face, dressed in a painted and beaded dress, beaded leggings and moccasins, and a glass and brass bead hair pipe necklace, with applied human hair, apparently unsigned.
height 20in, width 8in

$3,000 - 5,000

Provenance
Acquired directly from the artist at the Crow Canyon Benefit, May 1989
Daniel and Janet Hidding Collection

103
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), "Ghost Dancer, Arapaho," a female doll with carved and partially painted wood head with applied hair, clad in a painted hide dress and beaded and quilled high-top moccasins, apparently unsigned, titled per the collector's notes.
height 22in, width 8in

$3,000 - 5,000

Provenance
sold: Bonhams and Butterfields, San Francisco, CA, December 6, 2010, *Fine Native American Art,* sale 18407, lot 2263
Daniel and Janet Hidding Collection, acquired from the above

104
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), "Upper Missouri Mandan Man," circa 2000, depicting an Upper Missouri River man in full warrior attire, the modeled face painted and set off by ceremonial hairstyle, disk earrings and a made-to-scale grizzly claw necklace, his fringed buckskin shirt with depictions of men in battle, decorated in beads and quillwork, carrying a tacked club with spear point, wearing breechclout and striped beaded leggings over his red-dyed and beaded moccasins, apparently unsigned.
height 26 1/4in, width 8in

$5,000 - 8,000

Provenance
Commissioned from the artist by Paul Dyck, Rimrock, AZ
sold: Bonhams and Butterfields, San Francisco, CA, June 12, 2006, *Native American, Pre-Columbian & Tribal Art*, sale 13668, lot 6315 (Property from the estate of Paul Dyck)
ex-Martha Struever, Santa Fe, NM
Morning Star Gallery, Santa Fe, NM
Daniel and Janet Hidding Collection, acquired from the above

105

106

107

105
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), a female Plains doll, 1979, designed with fabric face and body and applied hair, wearing a hide dress with beaded yoke and hide belt, beaded high-top moccasins, and bead jewelry, signed and dated on the back of the base.
doll: height 13 5/8in, width 6 1/4in

$1,500 - 2,500

Provenance
Acquired from Morning Star Gallery, Santa Fe, NM, February 2007
Daniel and Janet Hidding Collection

106
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), a male Plains doll, 1979, with fabric head with applied hair topped with a feather bonnet with ermine drops, the fabric body clad in a cotton tunic, beaded vest, and partially beaded and pigmented leggings, holding a beaded and quilled pipe bag in one hand, signed and dated on the back of the base.
doll: height 14 1/2in, width 4 3/4in

$2,000 - 3,000

Provenance
Acquired from Morning Star Gallery, Santa Fe, NM, February, 2007
Daniel and Janet Hidding Collection

107
RHONDA HOLY BEAR
Hunkpapa Lakota (Cheyenne River Sioux), (b. 1959), "Thunder Bird," 2007, a Southern Plains male doll with modeled and painted face and applied hair, clad in painted and beaded thunderbird-motif shirt and moccasins, beaded wool leggings with ermine drops and brass bells, and a split horn headdress atop the head with lengthy feather drop, holding a beaded stone-head club in one hand, signed and dated on the back of the base.
doll: height 26 1/2in, width 8in

$5,000 - 8,000

Provenance
Acquired directly from the artist, August 2007
Daniel and Janet Hidding Collection

Exhibited
Field Museum, Chicago, IL, *Full Circle/Omani Wakan: Lakota Artist Rhonda Holy Bear*, October 29, 2016 - January 12, 2019

108

108
CHARLENE HOLY BEAR
Standing Rock Sioux, (b. 1959), "Sisters," circa 2007, two female dolls depicted holding hands, each with a modeled clay face, applied hair, and painted hide body, dressed in beaded and ribbon-adorned wool dresses with hair pipe necklaces and beaded moccasins, the younger sister holding a beaded hide doll, apparently unsigned, titled per the collector's notes.
height 19 1/2in, width 11 1/4in

$4,000 - 6,000

Second Place and Judge's Choice winner, Heard Museum Guild 2007 Indian Fair and Market, Exhibitors Juried Competition; accompanied by the prize ribbons.

Provenance
Acquired from the artist, August 2007
Daniel and Janet Hidding Collection

109
CHARLENE HOLY BEAR
Standing Rock Sioux, (b. 1959), "High Eagle, Lakota Woman," 2006, a female doll with painted modeled face with applied hair and painted hide hands, clad in a black trade cloth dress adorned with cowrie shells, beads, brass bells, and ribbon, with beaded high-top moccasins, suspending a beaded pouch from one hand, signed and dated on the back of the base.
height 20in, width 9in

$3,000 - 5,000

Provenance
Acquired from the artist, May 2006
Daniel and Janet Hidding Collection

110
SANDRA BREWER
Lakota (Sioux), (b. 1964), a horse and rider doll constructed of hide with paint, beadwork embellishments, and additional applied elements.
height 19in, width 14in

$3,000 - 5,000

Honorable Mention, Heard Museum Guild 2004 Indian Fair and Market Exhibitors Juried Competition, Phoenix, AZ; accompanied by the prize ribbon.

Provenance
Acquired directly from the artist, March 2004
Daniel and Janet Hidding Collection

111
SANDRA BREWER
Lakota (Sioux), (b. 1964), a female doll of hide construction with applied hair, depicted wearing a hide dress with beaded yoke, beaded leggings and moccasins, and holding a beaded parasol, with a beaded knife sheath with miniature knife suspended from the belt verso, apparently unsigned.
height 14 1/2in, width 7 1/2in

$600 - 900

Provenance
Acquired directly from the artist, March 2004
Daniel and Janet Hidding Collection

109

110

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113

115

116

114

112
ORELAND JOE
Diné (Navajo)/Ute, (b. 1958), "Watching the Rainbow," circa 1987, carved alabaster, signed on the base.
height 14 1/2in, width 19in

$500 - 800

Provenance
Acquired from Artistic Gallery, April 1987
Daniel and Janet Hidding Collection

113
ALVIN MARSHALL
Diné (Navajo), (b. 1959), "Eagle That Does Not Close Its Eyes," 1985, carved alabaster, depicting a standing figure with eagle verso, signed and dated verso along the base, titled per the collector's notes.
height 28in, width 14in

$500 - 800

In discussing the artist's process, author Lois Jacka recalls Michelangelo's "liberation" of his figures from the marble that surrounds them, comparing it to the working styles of artists Larry Yazzie and Alvin Marshall. Marshall "approaches a piece with no set of pre-planned drawings. He just carves, but says that he 'can actually see the sculpture in its completed stage' (Jacka, Lois Essary and Jery, p. 177)"

Provenance
Acquired from Artistic Gallery, Scottsdale, AZ, November 1985
Daniel and Janet Hidding Collection

114
CRAIG GOSEYUN
San Carlos Apache, (b. 1960), "Mountain Spirit Dancer I," 1992, polychrome patinated bronze, edition 14 of 14, signed, dated and numbered on the base.
bronze: height 41in, width 20in

$3,000 - 5,000

Provenance
Per the collector's notes, acquired from Joy Tash Gallery, Scottsdale, AZ, February 1995
Daniel and Janet Hidding Collection

115
CRAIG DAN GOSEYUN
San Carlos Eastern White Mountain Apache, (b. 1960), "Apache Scout," 1992, polychrome patinated bronze sculpture, edition 8 of 24, signed, dated and numbered on the base.
bronze: height 33 1/4in, width 17 1/2in

$1,200 - 1,800

Provenance
Acquired from Joy Tash Gallery, Scottsdale, AZ, February 1999
Daniel and Janet Hidding Collection

116
MIKAEL REDMAN
American, (b. 1941), "Maria the Potter," 1977, bronze with brown patina, edition 51 of 83, signed and numbered on the interior, titled on the base plaque.
height 3 1/2in, width 3 1/2in

$100 - 200

Provenance
Per the collector's notes, acquired from the Mikael Redman Gallery, Scottsdale, AZ
Daniel and Janet Hidding Collection

117

118

120

122

121

119

PROPERTY OF VARIOUS OWNERS
LOTS 117 – 129

117
EMMA LEWIS
Acoma Pueblo, (1931-2013), two pottery jars decorated in black and orange on white, the larger with abstract motifs, the smaller with parrots in a landscape, each signed on the underside.
heights 5 1/4in and 5 1/2in

$800 - 1,200

118
DELORES LEWIS
Acoma Pueblo, (b. 1938), five pottery objects, including two jars and three canteens, all but one of the canteens decorated with heartline deer, each signed.
heights 6 1/2in - 4in

$1,000 - 2,000

119
BARBARA AND JOSEPH CERNO
Acoma Pueblo, (b. 1951 and b. 1947), a large polychrome pottery jar, 1999, worked with parrots among flowers and rainbows, signed and dated on the underside.
height 11 1/2in, diameter 14 1/2in

$1,000 - 2,000

120
CARLOS SUNRISE DUNLAP
San Ildefonso Pueblo, (b. 1958), two brownware pottery jars with geometric designs in black, one with a stepped notch in the rim, each signed on the underside, the smaller dated 1980.
heights 8 1/8in and 6in

$800 - 1,200

121
CARMELITA DUNLAP
San Ildefonso Pueblo, (1925-1999), a brownware pottery vase, worked with feathers about the neck and geometric motifs about the lower body, signed on the underside.
height 14 3/8in, diameter 13in

$800 - 1,200

122
CARMELITA DUNLAP
San Ildefonso, (1925-1999), a large blackware vase, 1983, worked with matte black designs including abstract feather designs throughout, signed and dated on the underside.
height 17in, diameter 12 1/2in

$800 - 1,200

123

125

123
CARMELITA DUNLAP
San Ildefonso, (1925-1999), a blackware jar with tall neck, worked with geometric designs in matte black, signed on the underside.
height 17 1/4in, diameter 10 1/4in

$700 - 1,000

124
THREE RUBY PANAMA JARS
Zia Pueblo, (b. 1954), three bird-motif pottery jars, each signed on the underside.
height 11 1/4in - 4in

$700 - 1,000

125
LORETTA SILAS POLEAHLA
Hopi, (1964-2007), a wide-shouldered pottery jar densely decorated with abstract avian and geometric motifs, signed on the underside, *with chips to the rim*.
height 9 5/8in, diameter 14in

$700 - 1,000

126
TOM POLACCA
Hopi, (1935-2003), two carved and polychrome-painted pottery jars, each of ovoid form and decorated with katsinam.
heights 7 1/2in and 8 1/4in

$700 - 1,000

127
HARRISON BEGAY, JR.
Diné (Navajo)/Hopi/Zuni/Jemez, (b. 1961), a carved pottery jar worked with abstract figures, badger paws, and geometric designs, signed on the underside (signature obscured by earthquake putty/adhesive).
height 8 1/2in, diameter 6in

$500 - 800

128
NATHAN YOUNGBLOOD
Santa Clara Pueblo, (b. 1954), a blackware pottery jar with flaring rim and wide stepped shoulder, with three impressed bear paws about the neck, signed on the underside and inscribed: BB2.
height 5 1/4in, diameter 7 3/4in

$1,000 - 2,000

124

126

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134

129
ELIZABETH MEDINA
Jemez Pueblo, (b. 1956), a polychrome painted pottery jar, designed on each face with a bird below a scalloped rainbow, signed on the underside.
height 8 3/4in, diameter 9in

$400 - 600

PROPERTY FROM THE JAMES AND MARLENE HENERSON COLLECTION, LOTS 130 – 136

130
BLUE CORN (CRUCITA CALABAZA)
San Ildefonso Pueblo, (1921-1999), a petite polychrome jar of rounded form painted with a feather motif around the body.
height 2 7/8in, diameter 3 3/4in

$500 - 800

Provenance
The James and Marlene Henerson Collection

131
LUCY LEUPPE MCKELVEY
Diné (Navajo), (b. 1950), "Whirling Rainbow Goddess of Windway Chant," a polychrome-painted micaceous pottery jar of wide squat form and worked with radiating rainbow figures, signed and titled on the underside.
height 6in, diameter 14in

$1,000 - 1,500

Provenance
The James and Marlene Henerson Collection

132
A GROUP OF MODERN PUEBLO POTTERY
Comprising examples by Laura Gachupin (Jemez Pueblo, b. 1954), Annie Baca (Santa Clara Pueblo, b. 1941), Toni Roller (Santa Clara Pueblo, b. 1935), Helen Gachupin (Zia Pueblo, 1931-1999), Sarah Garcia (Acoma Pueblo, 1928-2015), and one signed: J. Toribio / Zia.
heights 1 1/2in - 5 1/2in

$800 - 1,200

Provenance
The James and Marlene Henerson Collection

133
THREE SANTA CLARA PUEBLO MINIATURE SGRAFFITO PICTORIAL JARS
Comprising examples by Camilio "Sunflower" Tafoya (1902-1995), Kevin Naranjo (b. 1972), and Joseph Lonewolf (1932-2014), each signed.
heights 2in - 2 1/4in

$600 - 900

Provenance
The James and Marlene Henerson Collection

134
THREE MODERN PUEBLO SGRAFFITO JARS
Comprising a feather-motif vase by Juan Tafoya (San Ildefonso Pueblo, 1949-2006), a pictorial seed jar by Lorraine Chinana (Jemez Pueblo, b. 1955), and a pictorial seed jar by Grace Medicine Flower (Santa Clara Pueblo, b. 1938), each signed on the underside.
heights 6 1/8in - 2 3/8in

$800 - 1,200

Provenance
The James and Marlene Henerson Collection

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138

139

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION
LOTS 137 – 151

135
THREE PETITE ACOMA SEED JARS
Comprising two examples by Charmae Shields Natseway (b. 1958) (the two largest) and one by Sharon Lewis (b. 1959), each signed on the underside.
heights 1 1/4in - 3 3/8in

$400 - 600

Provenance
The James and Marlene Henerson Collection

136
TWO HOPI JARS
The larger example signed for Verna Nahee (b. 1940), the smaller signed for Rondina Huma (b. 1947), each signed on the underside, *the larger with touch-ups to paint*.
height 6in, diameter 10 1/4in and height 3 1/2in, diameter 5in

$700 - 1,000

The Nahee jar Second Award winner, SWAIA 61st Annual Indian Market, Santa Fe, NM, 1982; First Award winner, Alicia & Don Bullock's Santa Monica Indian Ceremonial, May 31-June 2, 1985; and Special Award winner, Original American Indian & Western Relic Show, Los Angeles, CA, February 1972; accompanied by the prize ribbons.

Provenance
The James and Marlene Henerson Collection

137
JODY FOLWELL
Santa Clara Pueblo, (b. 1942), a redware pottery jar with sgraffito wildlife motif, signed on the underside.
height 5in, diameter 8 1/2in

$700 - 1,000

Provenance
sold: Bonhams, San Francisco, CA, *Art and Artifacts of the Americas*, 15 September 2014, sale 21783, lot 1188
Daniel and Janet Hidding Collection, acquired from the above

138
STEVE LUCAS
Hopi-Tewa, (b. 1955) a pottery jar polychrome painted with a parrot on one face and a solid panel verso, signed and dated on the underside.
height 7 1/4in, diameter 8 1/4in

$1,200 - 1,800

Provenance
The Collection of Frances Storey, Philadelphia, PA
sold: Bonhams & Butterfields, San Francisco, CA, *Native American and Pre-Columbian Art*, 4 June, 2007, sale 15287, lot 4226 (one of two)
Daniel and Janet Hidding Collection, acquired from the above

139
STEVE LUCAS
Hopi-Tewa, (b. 1955), a wide-shouldered jar tapering to a small foot, painted in red and black with geometric designs about the shoulder, with carved texture to the lower third, signed on the underside.
height 9 3/4in, diameter 12in

$1,000 - 1,500

Provenance
Daniel and Janet Hidding Collection

140

140
BARBARA AND JOSEPH CERNO
Acoma Pueblo, (b. 1951 and b. 1947), a large pottery seed jar worked with animals and geometric motifs in black and red on white, dated signed on the underside.
height 7 1/2in, diameter 10in

$1,000 - 1,500

Provenance
sold: Dunning's, Elgin, IL, *American Indian Art*, November 1989
Daniel and Janet Hidding Collection, acquired from the above

141
RONDINA HUMA
Hopi-Tewa, (b. 1947), a widening pottery jar densely decorated in geometric motifs in black and red on a buff ground, signed on the underside.
height 7in, diameter 9in

$1,500 - 2,000

Provenance
Per the collector's notes, acquired directly from the artist, April 1988
Daniel and Janet Hidding Collection

142
SYLVIA NAHA
Hopi, (1951-1999), a pottery jar worked with bands of abstract feathers overlaid on a hachured ground, signed on the underside.
height 4 1/2in, diameter 5 1/4in

$300 - 500

Provenance
Daniel and Janet Hidding Collection

143
ELIZABETH MEDINA
Zia Pueblo, (b. 1956), a four-color polychrome pottery jar worked with birds and rainbows, signed near the base.
height 7 1/4in, diameter 8 1/8in

$200 - 300

Provenance
Per the collector's notes, acquired directly from the artist
Daniel and Janet Hidding Collection

144
TOM POLACCA
Hopi, (1935-2003), "Dawa," 1989, a carved polychrome pottery jar designed in a sun motif, with a line of heishi beads about the neck (the lid glued down), signed, dated, titled and numbered on the underside: 5-4-5.
height 4in, diameter 6 1/2in

$300 - 500

Provenance
sold: Dunning's, Elgin, IL, *American Indian Art*, November 1989
Daniel and Janet Hidding Collection, acquired from the above

145
CAMILIO "SUNFLOWER" TAFOYA
Santa Clara Pueblo, (1902-1995), a sgraffito-decorated redware jar worked with Mimbres-style figures, quail and rabbits in a landscape, 1973, signed and dated on the underside.
height 2 7/8in, diameter 6 1/8in

$400 - 600

Provenance
Per the collector's notes, acquired from G.L. Pennington via Rick Tanner, April 1988
Daniel and Janet Hidding Collection

141

142

143

144

145

146

147

146
EFFIE GARCIA & ORVILLE GARCIA
Santa Clara Pueblo, (b. 1954) & (20th/21st century), two petite blackware jars with carved adornment, the first with Avanyu motif, signed for Effie Garcia; the second with "Kiva Steps" motif, signed for Effie and Orville Garcia.
the first: height 2 1/2in; diameter 4in; the second: height 2 5/8in, diameter 4in

$400 - 600

Provenance
Per the collector's notes, each acquired from Southwest Trading; Avanyu example: December 1990; Stepped example: November 1989
Daniel and Janet Hidding Collection

147
SIX CONTEMPORARY PUEBLO POTTERY JARS
In a variety of styles, including examples by Anita Martinez (San Ildefonso Pueblo, 1927-1994), Denny Gutierrez (Santa Clara Pueblo, 1942-2013), Stella Teller (Isleta Pueblo, b. 1929), Roberta Shendo (Jemez Pueblo, 20th/21st century), Sylvia Naha (Hopi, 1951-1999), and a carved gourd-shaped jar with indistinct signature.
heights 7 3/8in - 1 3/4in

$800 - 1,200

Provenance
For acquisition information on the individual pieces, please contact the department
Daniel and Janet Hidding Collection

148
VON MONONGYA
Hopi, (b. 1954), a carved and polychrome-painted katsina carving depicting Palhik Mana (Butterfly Maiden) mid-stride, wearing a large tableta and holding feathers in each hand, signed and dated on the base, *one feather element lost from forehead*.
height 18 1/2in, width 8in

$700 - 1,000

Provenance
Acquired from Jimmy Morningtalk Gallery, Taos, NM, April 1981
Daniel and Janet Hidding Collection

149
CECIL CALNIMPTEWA
Hopi-Tewa, (b. 1950), two carved and polychrome-painted figural carvings, comprising a Morning Katsina and a Snake Dancer, each signed on the base.
heights 15in and 16 3/4in

$500 - 800

The Snake Dancer: Second Prize winner, Museum of Northern Arizona, Flagstaff, AZ, July 1983; accompanied by the prize ribbon.

Provenance
Morning Katsina: Acquired from Robert Dean Gallery, Scottsdale, AZ, March 1984
Snake Dancer: Acquired from Robert Dean Gallery, Scottsdale, AZ, September 1989
Daniel and Janet Hidding Collection

150
A DINÉ (NAVAJO) CARVED FIGURAL GROUP
Eight figures of carved and polychrome painted wood, comprising six titled "Yeibichai," one "Diné Medicine Man," and an untitled female figure holding a basket of corn, each initialed on the base: FWY, the man and woman each further signed: F.W. Yazzie and dated 2009 and 2004, respectively.
heights 5in - 7 1/8in

$200 - 400

Provenance
Acquired from Yazzie's Indian Art, Gallup, NM, April 2004
Daniel and Janet Hidding Collection

151
SEVEN CONTEMPORARY HOPI KATSINA CARVINGS
Depicting a variety of subjects, including examples by Wilmer Kaye (b.1952), Manuel L. Kooyahoema (1939-2007), Curtis Haseyouma (20th/21st century), Lowell Talashoma, Sr. (1950-2003), Brian Honyouti (b. 1947), Leon Dallas (20th/21st century), and Coolidge Roy, Jr. (b. 1950).
heights 6 3/4in - 19 1/4in

$1,200 - 1,800

Provenance
For acquisition notes on each piece, please contact the department
Daniel and Janet Hidding Collection

148

149

150

151

152

153

154

155

156

PROPERTY OF ANOTHER OWNER
LOTS 152 – 154

152
GEANITA JOHN
Diné (Navajo), (b. 1958), a pictorial weaving depicting a woman weaving a pictorial weaving and figures outside a hogan in a landscape, initialed in the weaving lower right.
size approximately 2ft 11in x 4ft 9in

$800 - 1,200

Provenance
Acquired from Toh-Atin Gallery, Durango, Co; retains the tag

153
A CONTEMPORARY DINÉ (NAVAJO) RUG
Woven in a Teec Nos Pos style, designed with wide borders enclosing a densely decorated field worked with a variety of geometric motifs.
size approximately 8ft 3in x 5ft 6in

$800 - 1,200

154
TWO DINÉ (NAVAJO) PICTORIAL WEAVINGS
Comprising a multiple-motif example by Helen Begay (1964-2011) and a Yei-bi-chai weaving by Lorene Barber (b. 1957).
sizes approximately 2ft 11in x 2ft 6in and 2ft 3 1/2 x 2ft 9in

$800 - 1,200

Provenance
Each acquired from Toh-Atin Gallery, Durango, CO; each accompanied by the tag and a photograph of the respective artists.

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION
LOTS 155 – 166

155
MARY BEGAY
Diné (Navajo), (20th/21st century), "Battle Scene," 1996, pictorial weaving depicting US Soldier and Native battle camps opposite one another across a mountain range, titled per the collector's notes.
size approximately 3ft 7in x 3ft 3 1/4in

$500 - 800

Provenance
Acquired from Garland's Navajo Rugs, Sedona, AZ, October 1996
Daniel and Janet Hidding Collection

156
SADIE BEGAY
Diné (Navajo), (20th/21st century), "Gen 7.17 [Noah's Ark / Flood]" 1997, pictorial weaving, titled in the weaving along the upper edge, signed lower left, dated lower left.
size approximately 3ft 4in x 2ft 6in

$600 - 900

Provenance
Acquired from the Heard Museum Store, Phoenix, AZ, January 1999
Daniel and Janet Hidding Collection

157

159

160

158

157
ATTRIBUTED TO WANDA BEGAY
Diné (Navajo), (20th/21st century), woven with various overlapping motifs.
size approximately 3ft 1in x 2ft 2in

$300 - 500

Provenance
sold: Bonhams, San Francisco, CA, *Art and Artifacts of the Americas*, 15 September, 2014, lot 1264 (one of two)
Daniel and Janet Hidding Collection, acquired from the above

158
MARGARET CODY
Diné (Navajo), (20th/21st century), "Skinwalker," 1996, pictorial weaving, nocturne with Skinwalker and howling coyotes, titled per the collector's notes.
size approximately 3ft 3/4in x 2ft 9 1/4in

$600 - 900

Provenance
Acquired from Garland's Navajo Rugs, Sedona, AZ, October 1996
Daniel and Janet Hidding Collection

159
LINDA NEZ
Diné (Navajo), (b. 1958), "Home on the Rez," 1990, a finely woven pictorial weaving depicting women weaving, figures eating breakfast before a cookfire, and herd animals in the background, titled per the collector's notes.
size approximately 3ft 1in x 4ft 8 1/2in

$1,000 - 2,000

Provenance
Acquired from Garland's Navajo Rugs, Sedona, AZ, January 1992
Daniel and Janet Hidding Collection

160
A DINÉ (NAVAJO) PICTORIAL WEAVING
Likely the work of Julia Peshlakai (20th/21st century), a Yei-bi-chai weaving with eight figures on a mustard ground.
size approximately 2ft 10in x 3ft 5 1/2in

$500 - 800

Provenance
Daniel and Janet Hidding Collection

161

161
FANNIE PETE
Diné (Navajo), (b. 1958), "Pig," 1995, pictorial weaving depicting a black and white pig, titled per the collector's notes.
size approximately 2ft 1in x 2ft 5 1/2in

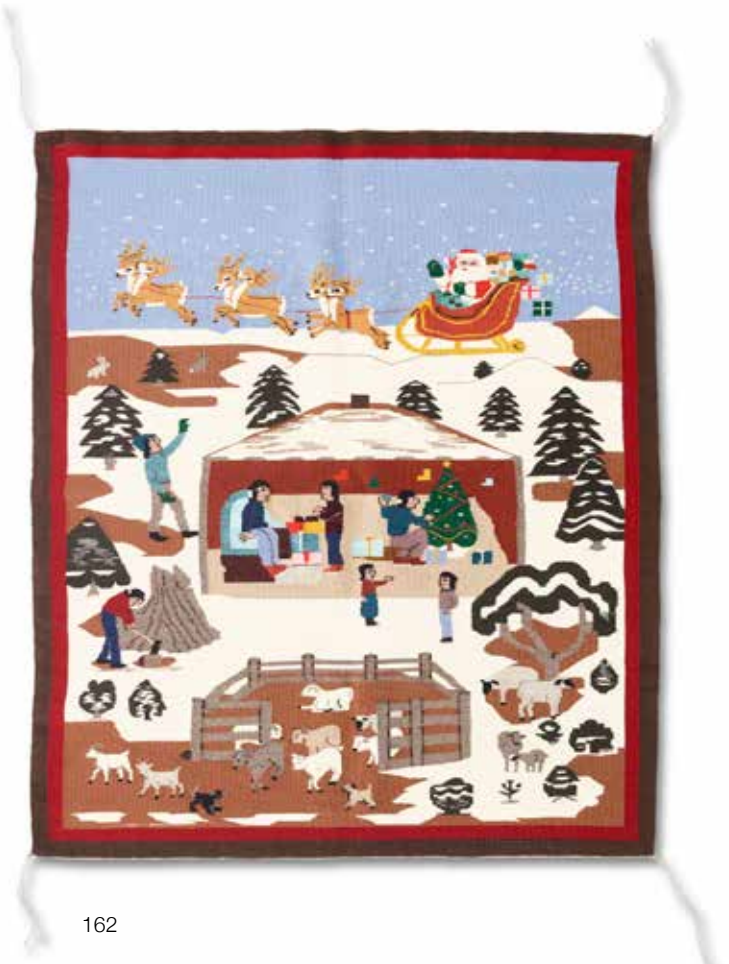
$400 - 600

Provenance
Acquired from Russell Foutz Indian Room, Farmington, NM, March 1997
Daniel and Janet Hidding Collection

162
SARAH TSO
Diné (Navajo), (20th/21st century), "Santa's a Hogan Hopper Too," 1996, a finely woven pictorial weaving depicting Santa Claus in his sleigh above a cutaway view of a hogan along with figures, sheep and goats in a winter landscape, titled per the collector's notes.
size approximately 4ft 1in x 3ft 6 1/2in

$800 - 1,200

Provenance
Daniel and Janet Hidding Collection, acquired January 1997



162

163
SARA TSO
Diné (Navajo), (20th/21st century), "Navajo Nation Fair," 1989, a finely woven pictorial weaving, titled in the weaving on the hot air balloon.
size approximately 2ft 7in x 4ft

$700 - 1,000

Provenance
Steve & Cleves Weber Collection
Gallery 10, Scottsdale, AZ
Daniel and Janet Hidding Collection, acquired from the above October 1995

164
THREE MINIATURE DINÉ (NAVAJO) WEAVINGS
Comprising a Yeibichai weaving by Della Woody (b. circa 1930) *mounted*, a Ganado/pictorial/storm-pattern weaving by Elizabeth Begay (20th/21st century), and a pictorial weaving by Jesse Malone (20th/21st century.
largest (the third): size approximately 13in x 16in

$200 - 400

The Elizabeth Begay: Second Prize Winner, Inter-Tribal Indian Ceremonial, Gallup, NM, 1989; accompanied by the prize ribbon

Provenance
The Jesse Malone acquired from Garland's Navajo Rugs, Sedona, AZ; retains the tag
The Elizabeth Begay acquired from Hubbell Trading Post, Ganado, AZ, September 1989
Daniel and Janet Hidding Collection

165
CONRAD HOUSE
Diné (Navajo)/Oneida, (1956-2001), untitled, a patchwork cotton quilt in a third phase chief's wearing blanket design, signed and dated verso.
size approximately 2ft 5 1/4in x 3ft 9in

$100 - 200

Provenance
Acquired from the artist, March 1996
Daniel and Janet Hidding Collection

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164

165

166

167

PROPERTY OF A DISCERNING COLLECTOR
LOTS 168 – 178

166
JOANN JOHNSON
Diné (Navajo), (b. 1964), "Whirling Flag," circa 2004, a woven basketry tray in red, white and blue depicting mountains against a starry sky, apparently unsigned, titled per the collector's notes.
height 2 1/2in, diameter 15in

$300 - 500

Provenance
Acquired from Twin Rocks Trading, Bluff, UT, April 2004
Daniel and Janet Hidding Collection

PROPERTY FROM THE ESTATE OF ARNOLD AND LORLEE TENENBAUM

167
RETTA LOU ADAMS
Hopi, (b. 1940), "Hemis Design," a coiled polychrome pictorial basket worked with two Hemis katsina faces, unsigned.
height 12 3/8in, diameter 10 1/2in

$800 - 1,200

Accompanied by a photo of the artist holding the basket.

Provenance
Property from the Estate of Arnold and Lorlee Tenenbaum

168
A ZUNI OR DINÉ (NAVAJO) KETOH
Possibly the work of Juan De Dios (1882-1944), the cast silver bowguard designed with a pair of opposing stag heads within a pierced surround set with eight circular and oval turquoise, on a brown leather cuff, apparently unmarked.
plaque: height 5in, width 3 1/8in

$2,000 - 3,000

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

169 Y
A ZUNI MOSAIC RING
A silver ring inlaid with jet, coral and shell in a stag's head motif and flanked by stamped plaques.
ring size 6 1/2in; plaque diameter 1in; gross weight 12.9g

$500 - 700

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

170 Y
FOUR ZUNI MOSAIC ADORNMENTS
Each of silver with multi-stone inlay, comprising two pairs of knife-wing motif cufflinks, a pair of Palhik-Mana earrings and a raincloud and feather-motif pin/pendant.
largest (pin): diameter 2in; gross weight approximately 85.9g

$1,500 - 2,000

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

168

169

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171

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171 Y
A ZUNI MOSAIC SHELL PENDANT
Possibly the work of Lambert Homer (1917-1972), a silver-mounted spondylus shell inlaid with jet and turquoise within a shell and coral lower border, together with a silver link chain.
pendant: length 3 1/2in, width 2 7/8in; chain length 26in; pendant gross weight approximately 60.2g, chain weight 48.5g

$1,200 - 1,800

Pendant with applied label verso: Indian / Reservation / Hand Made / From / Sterling Silver / C.G.W.

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

172 Y
A ZUNI MOSAIC THREE-SHELL PENDANT NECKLACE
Possibly the work of Lambert Homer (1917-1972), comprising three silver-mounted shell pendants with jet, turquoise and coral inlay (one larger), and a silver bead necklace *cord broken/unstrung*.
shell pendant lengths 2 1/2in and 2 1/4in; gross weight approximately 114.6g

$1,200 - 1,800

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

173 Y
A ZUNI MOSAIC THREE-PENDANT NECKLACE
Possibly the work of Lambert Homer (1917-1972), designed with a single strand of silver beads suspending three silver-mounted shells inlaid in a Palhik Mana motif with turquoise, shell, jet and coral.
wearable length 16 1/2in; largest pendant length 2in; gross weight approximately 95.5g

$1,500 - 2,000

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

174 Y
TWO PUEBLO ADORNMENTS
Comprising a three-strand shell necklace and a Zuni shield-form shell pendant inlaid with turquoise, jet and coral in a knife-wing motif.
necklace length 24in, pendant length 2 1/4in

$800 - 1,200

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

175
A KEWA (SANTO DOMINGO) "BATTERY BIRD" MOSAIC NECKLACE
Designed with a single strand of stone beads suspending a bird-motif mosaic pendant flanked by eight triangular inlaid "blossoms."
wearable length 25 1/2in, pendant length 2 7/8in

$500 - 700

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

176 Y
A ZUNI OR DINÉ (NAVAJO) PENDANT AND NECKLACE
Possibly the work of Dan Simplicio (1917-1969), the pendant a freeform plaque set with turquoise and branch coral, with applied foliate elements, suspended on a chain with filed accents.
wearable length 26in, pendant length 3 1/4in; gross weight approximately 105.7g

$800 - 1,200

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

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177

FIRST
PRIZE
MUSEUM OF
NORTHERN
ARIZONA
FLAGSTAFF

No. R 4101

No. R 2204

178

179

180

182

181

PROPERTY OF VARIOUS OWNERS
LOTS 179 – 182

177
FOUR DINÉ (NAVAJO) OR HOPI SILVER ADORNMENTS
Comprising a cast belt buckle centering a rounded turquoise; two cast pins, one set with turquoise; a pair of matching turquoise-set hairpins; and a circular pin/pendant centering an oval turquoise, each apparently unmarked.
largest (buckle): length 3 5/8in, height 3in; gross weight approximately 119.8g

$800 - 1,200

The buckle accompanied by a First Prize ribbon, Museum of Northern Arizona, Flagstaff, n.d.
The Diné pins each accompanied by a pawn ticket from Butler's, Gallup, NM.

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

178
JOHN CHARLEY
Diné (Navajo), (20th century), a silver cuff bracelet designed with three rounded wires topped with silver plaques set with circular and teardrop-shaped turquoise, with drop and twisted wire accents, inscribed verso: John Charley, with attached C.G. Wallace tags: Indian / Reservation / Hand Made / From / Sterling Silver / C.G.W.
inner circumference (including gap) 6 7/8in, gap 1 1/4in, width 2 1/2in; gross weight approximately 68.1g

$700 - 1,000

Provenance
The present lot comes from a collection assembled primarily during the 1970s (lots 168 through 178), with many of the items acquired from the C.G. Wallace Trading Post in Zuni, New Mexico.

179
JOE PIASO, JR.
Diné (Navajo), (b. 1957), a silver cuff bracelet set with seven graduated oval turquoise, stamped with maker's mark and: Sterling.
inner circumference (including gap) 6 1/2in, gap 1in, width 7/8in; gross weight approximately 47.1g

$700 - 1,000

180
CALVIN MARTINEZ
Diné (Navajo), (b. 1960), a silver concha belt, designed with an oblong buckle worked with a central diamond radiating linear rays left and right, with nine conforming conchas with openwork diamond centers, on a black leather belt, stamped with maker's mark and: Sterling.
length overall: 45 1/2in, buckle and each concha 2 1/8in x 2 5/8in; gross weight approximately 416.4g

$800 - 1,200

181
ROGER SKEET, JR.
Diné (Navajo), (b. 1933), a silver concha belt with rectangular stamped buckle and 14 oval conchas of scalloped outline and with pierced centers, stamped with maker's mark on the back of the buckle.
overall length 42 1/2in, buckle 2 1/8in x 2 3/4in, each concha 1 3/4in x 2in; gross weight approximately 381.1g

$800 - 1,200

182
THREE DINÉ (NAVAJO) OR SOUTHWEST BELTS
Comprising two by Gibson Nez (Diné [Navajo], [1947-2007]: a simple leather belt with rectangular buckle, and a concha belt with buckle and ten conchas matching the above, each stamped with maker's mark verso; and a petite concha belt with butterfly-form buckle and eleven smaller conforming conchas, each set with an oval turquoise, signed on the back of the buckle: Harrison Multine / Sterling.
lengths 42in - 34 1/2in; gross weight approximately 737.6g

$1,000 - 1,500

Provenance
The James and Marlene Henerson Collection

183

184

PROPERTY OF A SOUTHERN CALIFORNIA LADY
LOTS 183 – 189

183
A ZUNI OR DINÉ (NAVAJO) KETOH
A silver bowguard designed as a rectangular stamped plaque set with a pair of turquoise-inlaid spondylus shell elements flanked by freeform turquoise, on a brown leather cuff, apparently unsigned.
plaque: length 3 1/4in, width 2 5/8in

$1,000 - 1,500

184 Y
TWO SOUTHWESTERN BELT ADORNMENTS
Comprising a silver and coral ranger set stamped: L. Begay, and a rectangular silver buckle with multi-stone mosaic inlay marked for John Hornbeck (Anglo, 20th/21st century).
each buckle length 2 3/4in; gross weight approximately 162.5g

$800 - 1,200

185 Y
PRESTON MONONGYE
Mission/Hopi, (1927-1987), a cast silver buckle of triangular form, the center inlaid with shell, coral, and jet.
length 2 1/2in, width 1 3/4in; gross weight approximately 47.0g

$800 - 1,200

Provenance
Acquired directly from the artist, with whom the collector had a long-standing close friendship.

186 Y
PRESTON MONONGYE
Mission/Hopi, (1927-1987), a silver ring, the cast plaque with geometric designs and with mosaic inlay of coral, turquoise, jet and shell, with partially obliterated maker's mark on interior of shank.
ring size 7; length 2 3/8in; gross weight approximately 33.7g

$1,000 - 1,500

Provenance
Acquired directly from the artist, with whom the collector had a long-standing close friendship.

187 Y
PRESTON MONONGYE
Mission/Hopi, (1927-1987), a tapering cast silver cuff bracelet with Greek Key motif and partialy inlaid in jet, coral, shell and turquoise, with maker's mark on the interior.
inner circumference (including gap) 6 3/4in, gap 1 1/8in, width 1 1/4in; gross weight approximately 84.1g

$2,500 - 3,500

Provenance
Acquired directly from the artist, with whom the collector had a long-standing close friendship.

188
PRESTON MONONGYE
Mission/Hopi, (1927-1987), a roughly oval-shaped tufa-cast pendant centering a Mudhead katsina and set with an offset bezel-set turquoise, stamped with maker's mark verso.
length 2 7/8in, width 1 1/2in; gross weight 45.7g

$700 - 1,000

Provenance
Acquired directly from the artist, with whom the collector had a long-standing close friendship.

185

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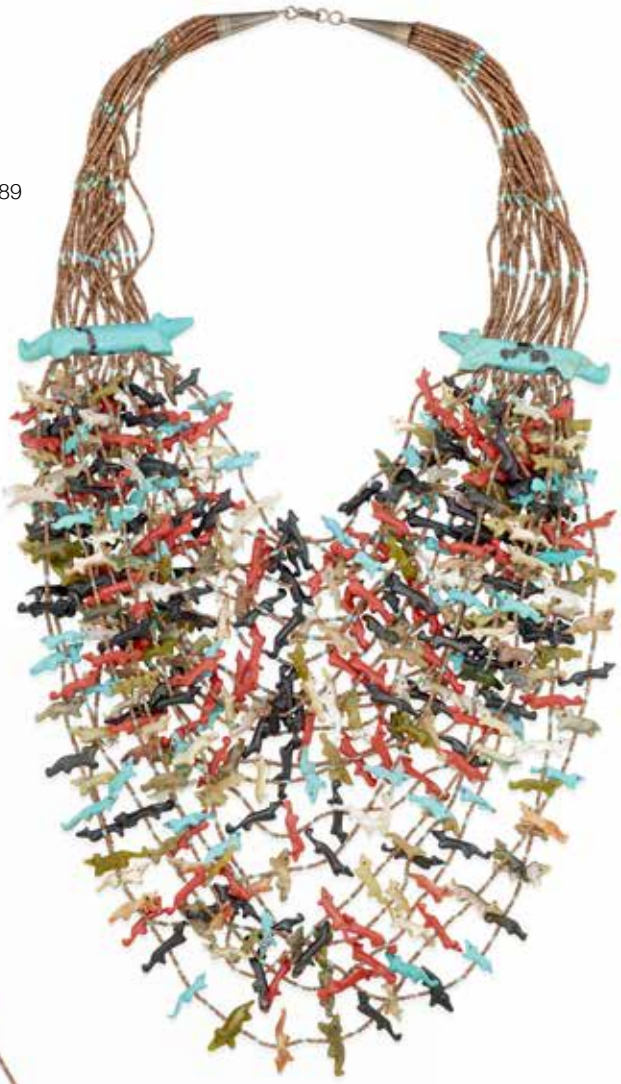

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192

193

189 Y
A PUEBLO MULTI-STRAND FETISH NECKLACE
Designed with 21 strands of fine heishi and turquoise beads suspending foxes of shell, turquoise, coral, and other stones, with silver cones.
wearable length 21in; overall length 32in

$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS
LOTS 190 – 203

190
DINAH AND PETE GASPAR
Zuni, (b. 1944) and (1938-2011), a three-strand fetish necklace of fine heishi strung with various animals in a variety of stones and shell including fish, birds, bears, skunks, and more, apparently unsigned.
wearable length 26in - 30in

$2,000 - 3,000

191
RAYMOND YAZZIE
Diné (Navajo), (b. 1959), a silver bolo tie, of oval form with scalloped edges, centering a bezel-set turquoise and suspending three silver pendants, with partially rubbed maker's mark verso and: Sterling.
slide: length 4in, width 3in; gross weight approximately 99.9g

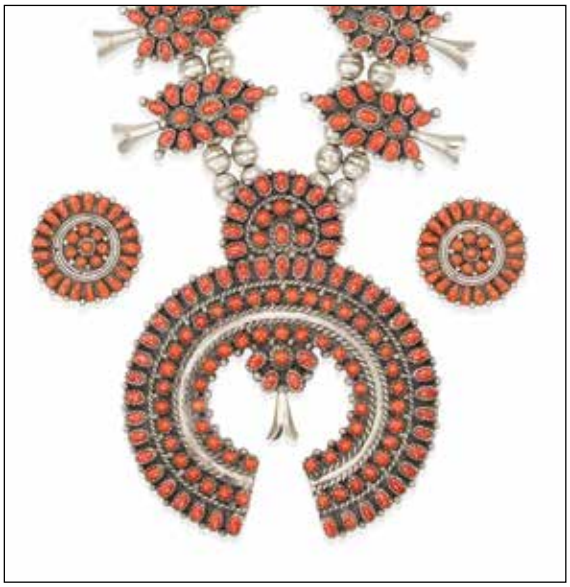
$1,500 - 2,000

192
ANTHONY AGUILAR, SR.
Kewa (Santo Domingo Pueblo), (1919-2002), a turquoise and silver bead necklace suspending a large teardrop-shaped silver pendant centering a conforming turquoise, stamped verso with maker's mark and: Sterling.
wearable length 16in, pendant length 3 1/4in

$600 - 900

193
ANTHONY AGUILAR, SR.
Kewa (Santo Domingo Pueblo), (1919-2002), a three-strand spondylus shell and silver bead necklace suspending a rectangular pendant centering a rectangular spondylus shell, stamped with maker's mark and: Sterling.
wearable length 26in, pendant length 3 1/2in; gross weight approximately 164.6g

$700 - 1,000



(pendant reverse view)

194

195

196

197

198

194
A DINÉ (NAVAJO) NECKLACE
A lengthy example, designed with dual strands of silver beads strung with 29 bezel-set turquoise within stamped surrounds and suspending a corresponding pendant, stamped with unidentified maker's mark: GJ / Sterling.
wearable length 41 1/2in; gross weight approximately 243.1g

$1,200 - 1,800

195 Y
A ZUNI SQUASH BLOSSOM NECKLACE
Of two strands of silver beads strung with twelve coral-set blossoms and a conforming naja, the naja indistinctly stamped AB or AR / Sterling; together with an associated pair of earrings stamped for an unidentified maker: RQ.
wearable length 20 1/2in, naja length 3 3/4in; earrings diameter 1 1/8in; gross weight approximately 224.8g

$1,200 - 1,800

196 Y
THREE WESTERN OR NATIVE AMERICAN NECKLACES
Comprising a seven-strand turquoise necklace, stamped for an unknown maker: SM / Sterling; a graduated stamped silver bead necklace with inscribed maker's initials: MW; and a reversible pendant with turquoise on one face and coral on the other, on silver and braided leather cord, marked for Leonard Gene ([Diné] Navajo, b. 1960).
wearable lengths 20in - 24in; gross weight approximately (excluding the turquoise necklace) 264.7g

$1,200 - 1,800

197 Y
TWO DINÉ (NAVAJO) CUFF BRACELETS
Comprising a wide channeled cuff set with turquoise-in-matrix and coral by Albert Jake (b. 1959), stamped with maker's mark and: Sterling; and a wide cuff of carinated wire topped with a plaque set with rectangular and teardrop-shaped turquoise, signed for an unidentified maker: A.S / Sterling.
interior circumferences (including gaps) 6 3/8in and 6 1/4in; gross weight approximately 229.4g

$1,000 - 1,500

198 Y
RAY LOVATO
Kewa (Santo Domingo Pueblo), (b. 1946), a group of turquoise bead jewelry, including a single-strand necklace, a pair of turquoise, shell and coral jacla drops, and five pairs of turquoise and shell jacla earrings.
necklace: length 15 1/2in; jaclas: each length 5 5/8in; earring lengths 2 1/4in - 3in

$700 - 1,000

Provenance
Property of a New York Collector

199

201

200

202

199
JIMMIE LONG
Diné (Navajo), (d. 1974), each of silver set with coral, comprising a squash blossom necklace and earring suite, the necklace of two strands strung with 14 blossoms, the naja stamped with maker's mark; together with an associated heavy coral-set cuff bracelet set with four stones, apparently unmarked.
necklace: wearable length 26in, naja: length 3 3/4in; earrings: length 2in; bracelet: inner circumference (including gap) 6 1/2in, gap 7/8in; gross weight approximately 404.4g

$1,200 - 1,800

200
TWO DINÉ (NAVAJO) SQUASH BLOSSOM NECKLACES
Each of silver, designed as two strands strung with twelve blossoms set with turquoise, comprising an example with circular naja signed for Presley Curley (20th/21st century), and another with graduated turquoise on the naja (apparently unsigned).
first: wearable length 24in, naja length 3 1/2in; second: wearable length 28in, naja length 3 3/8in; gross weight approximately 576.9g

$1,200 - 1,800

201
GIBSON NEZ
Diné (Navajo), (1947-2007), two cuff bracelets, each of silver inlaid with various stones including turquoise, lapis, and onyx, each stamped with maker's mark: GZN / Navajo.
smaller: inner circumference (including gap) 6in, gap 7/8in, width 1/2in; larger: inner circumference (including gap) 6 1/4in, gap 1 1/4in, width 7/8in; gross weight approximately 139.0g

$1,000 - 1,500

202
LEO CORIZ
Kewa (Santo Domingo Pueblo), (1913-1997), a silver cuff bracelet set with a variety of geometric-cut stones separated by large silver drops, stamped with maker's marks.
inner circumference (including gap) 6 3/4in, gap 7/8in, width 1 5/8in; gross weight approximately 95.8g

$600 - 900

203 Y
JULIAN LOVATO
Kewa (Santo Domingo Pueblo), (1922-2018), a silver bib-style necklace with graduated shadowbox-style tabs set with turquoise and coral, stamped with maker's marks and: Sterling / IHM.
wearable length 16in or 13in; gross weight approximately 116.0g

$3,000 - 5,000

203

204

205

206

207

PROPERTY FROM THE DANIEL AND JANET HIDDING COLLECTION
LOTS 204 - 236

204 Y
JOHN COERS
Cherokee, (20th/21st century), a silver Eagle katsina-motif bolo tie set with turquoise and coral, 1976, signed and dated verso.
slide: length 4 7/8in, width 2 1/4in; gross weight approximately 117.8g

$500 - 800

Provenance
Per the collector's notes, acquired from Cowan's Auctions, Cincinnati, OH, March 2011
Daniel and Janet Hidding Collection

205 Y
A SOUTHWEST SILVER ORNAMENT
Designed with a heavy rectangular plaque with overlay figures and turquoise and coral accents, engraved verso with unidentified maker's mark: [raincloud] / E, within a zigzag surround.
height (as shown) 5 1/2in, width 3 3/4in; gross weight approximately 251.4g

$800 - 1,200

206 Y
TWO ZUNI JEWELRY ITEMS
Comprising a Rosella Lunasee (b. circa 1972) multi-strand coral and shell necklace, and an Albert and Dolly Banteah (20th/21st century) cardinal-motif inlay ring, each signed.
necklace length 26in; ring size 7 1/2

$300 - 500

207 Y
TWO SOUTHWEST BELT BUCKLES
Each of silver, and of rectangular form, comprising a shadowbox-style buckle with a foliate motif set with turquoise and coral, stamped for Gilbert Ortega Enterprises and: TOM; and a sun and peyote bird-motif buckle chip-inlaid and set with turquoise and coral, apparently unsigned.
lengths 3 3/8in and 3in; gross weight approximately 134.4g

$400 - 600

208
A JAMES REID, LTD. CONCHA BELT
A silver concha belt designed with a butterfly-shaped buckle, five oblong conchas with scalloped outlines, and six butterflies, the buckle with James Reid Ltd. mark and: 925 / CD.
overall length 42 1/2in; buckle 2 1/4in x 2 5/8in; each concha 2 3/8in x 2 3/4in; gross weight approximately

$400 - 600

Provenance
Per the collector's notes, acquired from Dunning's, Elgin, IL, *American Indian Art*, October 1996
Daniel and Janet Hidding Collection

209
JERRY WERITO
Diné (Navajo), (20th/21st century), a petite silver concha belt designed with a ranger buckle and 13 petite oval conchas in a variety of stamped motifs, stamped with maker's mark on the tip.
length overall 47 1/2in, each concha 1 1/4in x 1 1/2in

$300 - 500

Provenance
Acquired from Koshare Trading Co, La Junta, CO, November 1990
Daniel and Janet Hidding Collection

208 209

210

212

211

210 Y
ANGIE OWEN REANO
Kewa (Santo Domingo Pueblo), (b. 1946), a six-strand necklace of melon shell heishi and squared beads inlaid with turquoise, lapis, coral and shell.
wearable length 15in

$400 - 600

Provenance
Acquired from the artist, January 2002
Daniel and Janet Hidding Collection

211
DANNY ROMERO
Yaqui, (b. 1974), a silver and multi-stone inlay bald eagle-motif bolo tie, with the artist's signature chased radiating motif verso.
slide: length 3 1/2in, width 3in; gross weight approximately 154.9g

$1,000 - 1,500

Provenance
Acquired from Garland's, Sedona, AZ, March 2008
Daniel and Janet Hidding Collection

212 Y
ELLIOT QUALO
Zuni, (circa 1930-1970s), a silver and multi-stone inlaid bolo tie in the form of a standing Yei figure, the tips also inlaid, rubbed maker's mark verso.
slide length 4 5/8in, width 2 3/4i; gross weight approximately 77.3g.

$1,000 - 1,500

Provenance
Acquired from Tanner's Indian Arts, Gallup, NM, April 2004
Daniel and Janet Hidding Collection

213

213
GAIL BIRD AND YAZZIE JOHNSON
Kewa (Santo Domingo)/Laguna, (b. 1949) and Diné (Navajo), (b. 1946), a single-strand necklace of Biwa pearls and seed pearls interspersed with gold bezels (some with overlay animal motifs verso) set with opal, pearl, or jasper, the clasp set with pearl and garnet, with a matching pair of gold and Biwa pearl earrings, each stamped with maker's marks and: 18k.
necklace: length 32in; earrings: length 1 1/4in; gross weight approximately 172.0g

$12,000 - 18,000

Provenance
Acquired from Martha Struever Gallery, Santa Fe, NM, December 1, 1996
Daniel and Janet Hidding Collection

Exhibited
Jewels of the Southwest, Arizona Historical Society Museum, Phoenix, AZ, February 8 - April 28, 2002; Museum of Indian Arts & Culture, Santa Fe, NM, May 24 - September 1, 2002

Literature
For a similar example dating to 1997-98, see Pardue, Diana F., *Shared Images: The Innovative Jewelry of Yazzie Johnson & Gail Bird,* Museum of New Mexico Press, Santa Fe, NM, 2007, p. 146, pl. 130

214

214 Y

DENISE WALLACE

Chugash Aleut, (b. 1957), "Koniag Bird Mask," 1992, silver and 14k gold pin/pendant with removable center pendant, painted and with multi-stone inlay, edition 7 of 8, signed, titled, dated, numbered and additionally stamped verso: Sterling / 14k; accompanied by a silver chain.
pendant: height 2 7/8in, width 4in; chain length 24in; pendant gross weight approximately 96.3g

$5,000 - 8,000

Provenance
Per the collector's notes, acquired from Southwest Journey, May 1995
Daniel and Janet Hidding Collection

Literature
For a variation of the present lot, see Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace,* Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 56, fig. 74, dating to 1998. See also figure 73 for an image of the mask the artist used as reference for this piece, currently held in the Museum of Archaeology and Ethnography in Saint Petersburg, Russia, which Denise Wallace and her husband/collaborator Samuel Wallace first saw at the *Crossroads of Continents: Cultures of Siberia and Alaska* exhibition hosted at the American Museum of Natural History in New York, NY in 1990.

215

216

215
DINAH AND PETE GASPAR
Zuni, (b. 1944) and (1938-2011), a three-strand fetish necklace with birds, bears, fish, foxes, turtles, and other animals, and pair of matching earrings, with maker's mark on a silver tab at the closure.
necklace: wearable length 29in, earrings: length 1in

$1,000 - 1,500

Provenance
Acquired from the Museum of Northern Arizona Shop, Flagstaff, AZ, April 2007
Daniel and Janet Hidding Collection

216 Y
A DINÉ (NAVAJO) GOLD AND CORAL NECKLACE
A 20-strand coral bead necklace with 14k gold cones, stamped: 14k, with a pair of four-strand multi-stone earrings, apparently unsigned.
necklace length 17in; earrings length 2 1/2in

$1,000 - 1,500

Provenance
Acquired from Lovena Ohl Gallery, Scottsdale, AZ, January 2009
Daniel and Janet Hidding Collection

217

218

217
DONALD SUPPLEE
Hopi, (b. 1965), a silver corn-motif link necklace, stamped with maker's mark on the closure.
length 28in; gross weight approximately 37.0g

$1,000 - 1,500

Provenance
Acquired from Lovena Ohl Gallery, Scottsdale, AZ, February 1997
Daniel and Janet Hidding Collection

218 Y
RICHARD TSOSIE
Diné (Navajo), (b. 1956), a bead necklace of graduated turquoise, coral, lapis, and 14k gold beads, signed with maker's mark and: 14k.
length 25in

$800 - 1,200

Provenance
Acquired from Lovena Ohl Gallery, Scottsdale, AZ, January 2009
Daniel and Janet Hidding Collection

219

220

221

219 Y
KATERI WEISS
Anglo/American, (b. 1951), two bead necklaces, including a chrysocolla and coral nugget necklace, and a chrysocolla and silver bead necklace.
lengths 23in and 16 1/2in

$600 - 900

Provenance
The first acquired from Lovena Ohl Gallery, Scottsdale, AZ, January 2009; the second acquired from the artist, February 2001
Daniel and Janet Hidding Collection

220
HARRY MORGAN
Diné (Navajo), (1946-2008), a silver and multi-stone squash blossom necklace set with turquoise and shell, apparently unsigned.
wearable length 22in, naja length 2 3/4in; gross weight approximately 111.8g

$600 - 900

Provenance
Per the collector's notes, acquired from Southwest Trading, June 1990
Daniel and Janet Hidding Collection

221 Y
MARY MARIE YAZZIE LINCOLN
Diné (Navajo), (b. 1943), a three-strand branch coral necklace with silver clasps and matching earrings, unmarked.
necklace: length 24 1/2in; earrings; length 1 3/4in

$400 - 600

Provenance
Per the collector's notes, purchased at a Cameron Trading Post Auction, Cameron, AZ, October 1995
Daniel and Janet Hidding Collection

222
ESTHER WOOD
Diné (Navajo), (b. 1946), a silver and turquoise link belt set with 14 large stones, inscribed signature on the back of the buckle.
overall length 38 1/4in, buckle length 3in; gross weight approximately 464.4g

$1,000 - 2,000

Provenance
Acquired from The Rainbow Man, Santa Fe, NM, November 1995
Daniel and Janet Hidding Collection

223
JIMMY CALABAZA (CA'WIN)
Kewa (Santo Domingo Pueblo), (b. 1949), a silver and turquoise link belt, stamped with maker's mark on the back of each link.
length overall: 37 1/2in; gross weight approximately 206.1g

$500 - 800

Provenance
Acquired from the Heard Museum Shop, January 2007
Daniel and Janet Hidding Collection

224 Y
ALICE LEEKYA HOMER
Zuni, (1923-1988), two silver cuffs with channel inlay, one with turquoise, the larger with turquoise and coral.
the first: inner circumference including gap 6 1/4in, gap 1in, width 5/8in; the second: inner circumference including gap 6 1/4in, gap 1in, width 1 1/4in; gross weight approximately 103.3g

$500 - 800

Provenance
Each acquired from Browns Trading Company, Safford, AZ, April 2009
Daniel and Janet Hidding Collection

222

223

224

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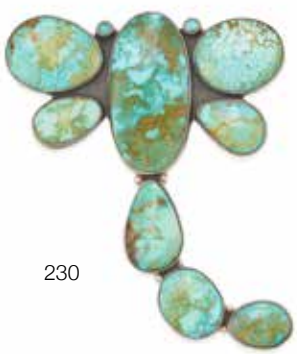
226

227

228

229



230

231

225
JOE PAUL
Diné (Navajo), (20th/21st century), a wide, elaborately decorated silver cuff bracelet set with a central ovoid turquoise stone and additional smaller stones along the border of the bezel and on the terminals, with additional adornment and a circular turquoise on the interior, signed and inscribed on interior: Sterling.
inner circumference (including gap) 6 1/2in, gap 1 1/8in, width 2 1/4in; gross weight approximately 129.9g

$400 - 600

Provenance
Daniel and Janet Hidding Collection

226 Y
THREE DINÉ CUFF BRACELETS WITH CHIP INLAY
Each of silver, comprising a wide shadowbox-style cuff set with three central turquoise with turquoise-inlaid fretwork borders, signed: Handmade / B. Nez; a wide cuff in a Yei and bird motif inlaid with turquoise and coral (unmarked); and a thinner example with turquoise and coral, signed: SB [within a star].
inner circumferences (including gap) 6 1/4in - 7 1/8in; gross weight approximately 243.6g

$500 - 800

Provenance
Daniel and Janet Hidding Collection

227
TWO DINÉ (NAVAJO) BELT BUCKLES
Each of silver and of rectangular form, comprising a Joe Pender (20th century) buckle set with a large turquoise, and a Cody Hunter (b. 1974) and Lorenzo Lee (20th/21st century) storyteller-style overlay buckle with 14k gold accents, each stamped with maker's mark verso.
lengths 3 7/8in and 3in; gross weight approximately 159.1g

$500 - 800

Provenance
The Cody Hunter acquired from the artist, March 2000
Daniel and Janet Hidding Collection

228 Y
A SILVER AND STONE-INLAID KATSINA SCULPTURE
A sterling silver eagle dancer sculpture, partially inlaid with turquoise, oral, onyx, and lapis, with inscribed plaque on the base: Eagle, inscribed on the underside: Semion M, additionally stamped: Sterling.
height 8 1/2in, depth 4in; gross weight approximately 972.5g

$800 - 1,200

Provenance
sold: Cowan's Auctions, Cincinnati, OH, *American Indian and Western Art*, 13 September, 2008, lot 203
Daniel and Janet Hidding Collection

229
MYLES EDGARS
Haida, (1958-2021), "Haida Raven," 2004, a carved argillite bolo tie with shell inlay, signed, titled and dated verso.
slide length 3 3/4in, width 2in

$100 - 200

Provenance
Acquired from Ketchikan's Carver at the Creek, Ketchikan, AK, July 2004
Daniel and Janet Hidding Collection

230
JAMES FRANCIS
Zuni, (20th/21st century), a large silver and turquoise dragonfly-motif pin, stamped with maker's mark and: Sterling.
length 4in, width 3 1/2in; gross weight approximately 75.3g

$300 - 500

Provenance
Daniel and Janet Hidding Collection

231 Y
EDITH OR LEONARD LONJOSE
Zuni, (20th/21st century) and (1934-2004), a silver pin-pendant, the center inlaid with shell, coral, and turquoise in a Ga'an dancer motif, suspending turquoise drops along the lower edge, stamped with maker's mark and: Zuni, on a silver link chain.
pendant length 3in, chain length 23in; gross weight approximately 45.1g

$100 - 200

Provenance
Daniel and Janet Hidding Collection

232 Y
A SILVER AND POTTERY SHARD NECKLACE AND EARRINGS SUITE
A silver and shell beads suspending silver-wrapped historic pottery shards, turquoise and coral branches, with matching earrings, apparently unmarked.
necklace: wearable length 27in, pendant length 4in; earrings: length 4in

$400 - 600

Provenance
Acquired from Economos/Hampton Galleries, Santa Fe, NM, October 1994
Daniel and Janet Hidding Collection

232

233

234

233 Y
A GROUP OF WESTERN AND NATIVE AMERICAN EARRINGS
Various artists and styles, a variety of silver earrings set with various stones and materials including turquoise, coral, lapis, wood, shell and others, a few with copper or 14k gold accents.
largest: length 2 1/2in; gross weight approximately 214.g

$800 - 1,200

Provenance
For acquisition information on individual pieces, please contact the department
Daniel and Janet Hidding Collection

234
A GROUP OF NATIVE AMERICAN AND WESTERN SILVER ANIMAL-MOTIF PINS
Various artists and motifs, depicting various animals including frogs, lizards, birds, butterflies, and more, some set with stones, together with two pendants (bear paw and heartline deer).
largest (heartline deer): height 3 7/8in; gross weight approximately 355.4g

$1,500 - 2,000

Provenance
For acquisition information on individual pieces, please contact the department.
Daniel and Janet Hidding Collection

235

236

235 Y
A GROUP OF NATIVE AMERICAN OR WESTERN PINS
Various artists and motifs, each of silver, including animals, figures cacti and others, a few set with turquoise and/or other stones.
largest (lizard): height 3 1/8in; gross weight approximately 239.7g

$700 - 1,000

Provenance
For acquisition information for individual pieces, please contact the department.
Daniel and Janet Hidding Collection

236 Y
A GROUP OF NATIVE AMERICAN OR WESTERN PINS
Various artists and motifs, each of silver and some set with turquoise, coral, shell and/or other stones, a few with bails for use as pendants, together with a katsina profile pendant with multi-stone inlay.
largest (spirit dancer): length 4in; gross weight approximately 166.4g

$700 - 1,000

Provenance
For acquisition information on individual pieces, please contact the department.
Daniel and Janet Hidding Collection

Conditions of Sale

Effective for sales starting on and after July 1, 2024

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the bid price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot: 28% OF THE FIRST $50,000 OF THE BID PRICE, PLUS 27% OF THE AMOUNT OF THE BID PRICE ABOVE $50,000 UP TO AND INCLUDING $1,000,000, PLUS 21% OF THE AMOUNT OF THE BID PRICE ABOVE $1,000,000 UP TO AND INCLUDING $6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $6,000,000.
A *3rd*-party bidding platform fee (the "*3rd*-party bidding platform fee") equal to 4% OF THE BID PRICE shall be payable by buyers whose successful bid is submitted via *3rd*-party bidding platforms, including Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

The term "purchase price" means the aggregate of (a) the bid price, (b) the buyer's premium, (c) any 3rd-party biding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  A. All arbitration proceedings shall be confidential;
  B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition

Conditions of Sale - continued

as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates
Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve
Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction
You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone
We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/40/60/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/400/600/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/4,000/6,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

Buyer's Guide - continued

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax
Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

NEW YORK Sales and LOS ANGELES Sales

• If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

• For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US).

BOSTON Sales and MARLBOROUGH Sales

• If you are sending a third party to collect, please complete the authorized release form, available online at https://form.jotform.com/201558172004143, prior to your scheduled pickup or we will be unable to release your property.

• For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please use the online scheduler, available at https://skinner.appointlet.com/, or please contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

Offsite storage at Door to Door is not available for BOSTON Sales or MARLBOROUGH Sales.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

• **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

• **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

• You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Sale title: Modern Native American Art	Sale date: August 29, 2024
Sale no. 29502	Sale venue: Los Angeles

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

Bonhams
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Los Angeles, California 90046

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bonhams.com

AUCTIONEERS SINCE 1793